

K S O R

Guide

TO THE ARTS

MARCH 1989

1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301



K S O R

Guide

T O T H E A R T S

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FEATURES



Northwest Women in Art '89 - 8

Cover by Tommi Drake

Detail: *Weaving the Threads*
Mixed Media

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KSOR welcomes your comments
1250 Siskiyou Blvd., Ashland, OR
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FROM THE DIRECTOR'S DESK

Strength in Numbers

While -weather conditions have delayed the completion of our new satellite station, KSKF, in Klamath Falls, our network of stations is growing stronger. KSBA, Coos Bay, has been on the air for nearly half a year now and KSMF, Medford, for about a year and a half. Listener response to both stations has been enthusiastic. With some luck (a quality rarely encountered in radio station construction) we hope to have KSRS, Roseburg, on the air before summer.

Hearing this proliferation of call letters, our northern California listeners have been writing in increasing numbers inquiring when their area might expect to receive a KSOR satellite station. The inherent limitation in the signal strength of translators has been the greatest problem in that region. We studied the issue for more than a year, after the planning for our other stations had been completed, and in January submitted FCC applications to construct a slightly different type of satellite station in Siskiyou county.

Unlike Coos Bay, Klamath Falls and Roseburg, the northern California geography did not permit the type of satellite station design used elsewhere. After intensive study we settled upon the construction of a main satellite station in Mt. Shasta with one booster station located in Yreka to the north and another in Burney to the south. Unlike translators, boosters are high powered devices which don't suffer from the signal strength problems sometimes encountered with translators. We also submitted an application to the Public Telecommunications Facilities Program requesting federal financial assistance covering 75% of the cost of constructing the facilities. As far as we are aware, these applications represent the first attempt to use booster stations in public radio anywhere in the nation. So, just as KSOR pioneered in translator technology ten years ago, we believe our booster station application may not only solve a unique terrain problem for our own listeners but may also help develop new signal delivery strategies relevant to other parts of the country as well.

There are other exciting aspects of the proposed Mt. Shasta station and I will devote an entire column to the project soon. In the meantime, I think it is important for our members to understand the underlying premise for the satellite station construction.

Most of the cost of operating KSOR is centered in programming and in general operating costs such as utilities, insurance and travel cost to maintain the translator network. There was a time when programming cost was relatively inexpensive. But as public radio has become increasingly sophisticated, programming costs have skyrocketed. Four years ago the programming department accounted for about one third of our total budget, with engineering support, fundraising costs and clerical and other general administrative costs accounting for the balance. Today programming costs account for more than 60% of our total operating cost with those other areas tagging along. The majority of these increases stem from dramatic escalation in the costs of nationally acquired programming.

For some more populous areas, generating the additional revenues to support those costs is less of a concern. However, we serve areas whose growth rate has tended to lag behind the national average, and we also must contend with our own "success." KSOR is among the most heavily listened-to public stations in the nation. Through the past decade we have never ranked less than 20th in the nation in market penetration. So, for stations which have developed lesser market penetration than has KSOR, it is possible to simply work harder and generate an increase in a station's total listenership. And the more listeners you have the more likely you are to raise more money to help support escalating programming and operating costs.

With more than 250 public stations in the nation with lower market penetration than KSOR's, we were dubious that we could substantially increase KSOR's audience levels. Not only that but our translator frequencies were increasingly at risk with the possibility that we might actually lose existing service areas.

One thing we have learned over the years is that listeners care as much about KSOR in Coquille as they do in Ashland. Membership support is pretty much a constant throughout the ten counties we serve. Thus, Siskiyou county provides about 10% of our total membership income; Coos County another 10%. Likewise for Douglas and Klamath. In fact, translator listeners provide about 50% of our total membership income. So serving these areas has really been a good investment *both* for KSOR *and* for those communities. Since most of the cost of operating KSOR is

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KSOR, KSMF and KSBA are owned and operated by Southern Oregon State College, Ashland. **KSMF 89.1FM, KSOR 90.1FM, KSBA 88.5FM** with translators in service at:

Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Callahan	89.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.5
Coos Bay	89.1
Crescent City	91.7
D. Indian-Emigrant Lk.	88.1
Ft. Jones, Etna	91.1
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Happy Camp	91.9
Jacksonville	91.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Parts P. Orford, Coquille	91.9
Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

KSOR is a member of: NPR- National Public Radio, CPB- Corporation for Public Broadcasting, and CPRO- Consortium for Public Radio in Oregon, & an affiliate of American Public Radio.

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unaffected by the presence, or absence, of the translators, maintaining our current programming services increasingly requires the joint participation of all of our listeners in all the areas we serve. By no stretch of the imagination could Ashland, or Jackson county, afford KSOR's operating costs alone just as Coos Bay or Klamath Falls could not.

So it's a partnership which not only works but which is increasingly important.

Well, if we couldn't realistically create major audience growth for KSOR to help support mushrooming operating costs, what could we do? The satellite stations provide a neat answer. First, because of their high-power nature they resolve the reception difficulties which some individuals have with translator service. And by improving reception we can optimize listenership for our public radio programming services. Second, for reasons buried in FCC regulations, the presence of the satellite stations protects our translator frequencies thus guaranteeing their future. And lastly, with our satellite stations we can begin to offer multiple program services. So while we may have nearly optimized the KSOR audience level for opera, for example, that doesn't mean that during Saturday mornings we couldn't increase the total audience we serve by adding jazz on our other stations at the same time. Or by adding classical music at night on the satellite stations while KSOR plays jazz. Listener response to these new stations and their programming has been astonishingly positive.

Of course if we just increased our operating costs commensurately we wouldn't much improve our budget position. So a major goal was to activate the satellite stations without adding to our operating costs. And in

fact virtually all of the programming carried on our satellite stations has already been purchased for use on KSOR and doesn't cost us one extra penny for broadcast on our other stations.

So the major strategy behind these stations has been to provide a total service of better quality and greater diversity and to spread our total operating cost over a larger total number of listeners.

If the Mt. Shasta station is constructed as proposed, that northern California satellite station project is the final satellite station currently on our drawing boards. With our group of stations we will have achieved our signal refinement and diversity opportunities and can turn our attention to more internal questions in the 1990's.

Even with all of these stations KSOR still serves one of the smallest potential audience pools of any in the nation's public radio system. So the challenge for staying on top of the national economic equations which increasingly affect our operating costs is a very real one. I believe our region's best strategy for maintaining the tremendous public radio gains we have achieved is by strengthening our services to listeners in the manner these satellite stations afford.

This is truly one of those times when there is real strength in numbers.

Welcome Keith

Long-time listeners will remember Tom Olbrich's voice. Tom was our senior producer for eight years and resigned in July 1987. We've searched a long time for a worthy successor to Tom and also made a few changes in the assignment. We are pleased to welcome Keith Henty to KSOR beginning in mid-March. Keith comes

to us from WSCI, Charleston, S.C. where he has been a producer since 1984. The South Carolina network of stations is an excellent and well-respected one. Among other things they produce the Marian McPartland program which we have carried for many years. We are delighted to have him join our staff.

Howard Is Leaving

It seems like I wrote this column once before. Howard LaMere came to KSOR in 1975 and has, next to this writer, been here longer than any other member of the staff. Among his other accomplishments, he created *Ante Meridian* and has hosted the program for the majority of its life. He took a time out in early 1982 and then returned again to take charge of *Ante Meridian*. March 17 will be Howard's last *Ante Meridian*. He's moving to the Oregon Coast to start a computer software consulting business. Mornings won't be the same without him. In fact KSOR won't be the same.

I ended my October 1982 column as follows. The passage of time has only augmented the feelings.

First as a student, and later as a member of the station's professional staff, Howard has been at KSOR since 1975. His contributions to the station's growth have been major ones. Along with the notable efforts of a few others, there is a great deal of Howard's dedication and perspiration to be found in the growth which KSOR has enjoyed since he arrived here.

Howard is a good friend and we shall miss him. He leaves with the best wishes of the entire staff for all his future endeavors.

— Ronald Kramer
Director of Broadcast Activities

EDITOR'S COLUMN

In honor of Women's History Month, I offer the following list of women writers to whom I owe a debt of gratitude:

— **Emily Brontë** for exposing the soul-searing passion and psychology of *Wuthering Heights* and for creating in Heathcliffe a model of the man I, like Catherine, find fatally attractive.

— **Emily Dickinson** for the heroic dimensions of defiance in her life and for her personal and universal, microscopic and macrocosmic poetry.

— **George Eliot** for the good country wisdom of Adam Bede and Dorothea Casaubon, for the sensible excellence of her prose, and for her Bohemian relationship with George Lewes, which was certainly a better role model for me than Catherine and Heathcliffe's.

— **Virginia Wolff** for stretching the form of the novel and for criticizing James Joyce's *Ulysses* on the grounds that a great work of literature shouldn't be so boring.

— **Katheryn Anne Porter** and **Eudora Welty** for writing short stories that made big literature and Welty for reading at Vanderbilt University.

— **Denise Levertov** for the depth and caring in her poetry and for coming to Southern Oregon State College.

— **Sigrid Undset** for taking me to Medieval Norway in *Kristin Lavransdatter* and *The Master of Hestviken*.

— **Annie Dillard** for challenging me.

— **Diana Coogle**
KSOR Guide Editor

Marathons: Past and Future

"You deliver a lot of radio for thirty bucks. It's got a few dents in it . . . but it starts every time," says a Coquille listener.

You conduct marathons with "patience and good manners," says a listener from Ashland.

"If it appears that a marathon will go on interminably, why should I pledge today?" asks a listener from Grants Pass.

"More professional this time, I appreciate it," comments a Jacksonville listener.

"The 'Grand Experiment' is a great idea," said many listeners who mailed their pledges before the on-air marathon began.

An entire issue of the *Guide* could be filled with listener comments about KSOR/KSMF/KSBA, and about the marathons. These few samples show some listener attitudes in this short report on the Fall marathon as we continue a tradition of letting letting members know how many pledges came from which county.

Happily, 14% of all pledges came in the mail in response to the "Grand Experiment." And, interestingly enough, 45% of those pledgers did not request a premium, just a shorter marathon!

Another 4% of the pledges came in response to just a few hours spent by KSOR Listeners Guild Trustees and other volunteers who called some members asking them to renew to help end the marathon sooner.

KSMF listeners made 7% of the pledges during the marathon, and 3% came from KSBA, which had been on the air less than a month before the marathon began.

Some 200 people called in more than one pledge each throughout the marathon, with at least one pledger increasing his \$100 pledge to \$240 to match the cost of his TV cable service because "KSOR is more important to me than cable TV."

Of all the 2,867 pledges totalling \$110,285, just a few dollars beyond the goal, the geographic breakdown, by county, looks like this:

County	Pledges	%
Coos	265	9%
Curry	112	4%
Del Norte	78	3%
Douglas	172	6%
Jackson	1,382	48%
Josephine	293	10%
Klamath	210	7%
Lake	13	.5%
Siskiyou	215	8%
Others	127	4%

The goal was reached at about 5:35 p.m. on the eighteenth day of the marathon. While 18 days is still too long for our taste, a look at the past indicates considerable progress over the years. Five years ago, it took ten days to reach \$45,000; nine years ago, a marathon went on for 22 days to reach \$30,000. And the very first marathon in 1977 required an effort lasting seven days to reach \$7,153.

As the KSOR Listeners Guild membership has grown from 94 members in early 1977 to approximately 5,000 today, each marathon has been a milestone in a history that has seen the average day of a marathon increase from \$1,022 to \$6,127.

Where do we go from here? We're reading your suggestions with interest, and recently, the Director of Broadcasting and several KSOR Listeners Guild Trustees met with some listeners to talk about membership and the marathons.

For the immediate future, several members of the Listeners Guild Board of Trustees plan to call members who did not renew in the Fall and ask them to reconsider.

And member response to the "Grand Experiment" was so strong, we plan to repeat it for the Spring marathon. If member response to that doubles, that *could* mean taht 25-30% of the pledges might be made by mail before the on-air portion of the marathon begins.

Since the "Grand Experiment" mailer will contain *all* of the premiums that will be offered during the Spring marathon, maybe most listeners will call in pledges early during the marathon. And the average number of dollars pledged during each day could increase. And the marathon could be shorter. And so, please watch your mail. Answering your renewal notice by mail, or responding early to the "Grand Experiment" could make a wonderful difference.

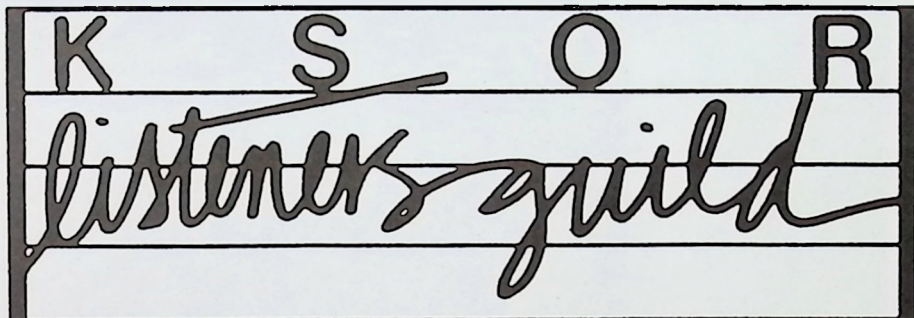
Shorter marathons conducted professionally with patience and good manners is *our* goal as we go about the business of raising enough funds to provide public radio to the region.

Our chief goal is to provide each listener with a lot of radio for thirty bucks.

We can do that with your help.

— Gina Ing

Director of Resource Development



**You're invited to the
KSOR LISTENERS GUILD**

Annual Meeting

Have coffee with members of the Board, Regional Representatives, and KSOR staff members. Voice your comments about the programming and operations of KSOR. Hear a review of this year at the station and plans for the future of KSOR.

**WEDNESDAY, MARCH 29th, 7:00 PM
MEDFORD STEEL CONFERENCE CENTER
1119 COURT STREET, MEDFORD**

Meeting Agenda

1. Comments from listeners
2. State of the Station reports from:
 - a. KSOR Listeners Guild President
 - b. Director of Broadcast Activities
 - c. Program Director
 - d. Director of Resource Development
3. Election of Officers

Northwest Women in Art '89



Tee Corinne with "Ruthie in the War Years"

by Kristine Adams

In view of the quality of artwork on display this month at the second annual *Northwest Women in Art* exhibit in Grants Pass, to say "Women have no place in the field of art" is both ludicrous and inaccurate. This assertion, made by a male art professor only a decade ago, reflected an attitude which was unfortunately

prevalent in the art world then. Women artists, however, have dealt with this stigma by penetrating the field with force and persistence and leaving no room for doubt as to their seriousness and capability.

Northwest Women in Art '89, an obvious example of the status women have finally obtained in the visual

arts, will be showing simultaneously at the Grants Pass Museum of Art in Riverside Park and the Wiseman Gallery at Rogue Community College (RCC) March 7 through March 30. On display will be the selected works of thirty-one women from Oregon, Washington, and Northern California. The vast array of media will include

casein, oil, clay raku, gouache, and acrylics, to name a few. A reception open to spectators and artists alike will be held on Friday, March 10, from 6-9 p.m. at both facilities.

A catalogue, available for sale to those who attend the show, offers the philosophies and brief biographies of the exhibitors and will effectively



"Two Sisters," Casein on matboard, Olga Halberstadt

serve as historical documentation of this special event.

"People/artists doing things now are *history* in the future; that's why it's important that we do this," stresses Tommi Drake, Director of the Wiseman Gallery, in reference to the catalogue. In addition to her role as director, a position which has lent to her the honor of assembling the artwork for the '88 and '89 shows, Drake is an art instructor at RCC and an artist. Her work was displayed at last year's show.

Germaine St. George, Executive Director of the Grants Pass Museum of Art and another active participant in the organization of the exhibits, offers her philosophy surrounding the purpose of this show in the '88

catalogue: *Northwest Women in Art '88* provides an opportunity to illuminate a very exciting element of contemporary art . . . the increased participation of women, the breadth of media in which women artists have chosen to work, and the incredible vision and purpose they bring with them. This exhibit and this catalogue provide a new point of reference artistically, culturally, and historically Although St. George is an artist herself, her time and devotion have been committed to "art as a whole," leaving little time for personal creation. "What I can do for others is more important than just doing a piece of my own . . . It is just as pleasurable to help six others to advance and explore their talent."

Exploring her talent was not a difficulty for Olga Halberstadt, one of the artists whose work will be on display in March; however, emerging from the riptide of negativity created by the male artists in her family was a difficulty. Adhering to the "traditional" roles was her only duty, according to her father, husband and son.

Olga began tapping her ability nearly forty years ago and has studied visual arts extensively. But it has only been in the past 15 years that she has discovered — and retained — the confidence to offer her art as serious work. In summary of her new-found liberation and recognition, Olga exclaims: "It is so exciting to *be* right now . . . you have *no* idea how exciting."

Jurors Judy Howard, of the Hanson Howard Gallery in Ashland, Oregon, and Commissioner for the Oregon Arts Commission, and Betty LaDuke, professor of Art at Southern Oregon State College in Ashland, chose Olga's "Two Sisters" for exhibition, a painting which utilizes casein as the medium. Although unable to provide any particular hidden connotation within the canvas, Olga does stress a special relationship between the two women.

A firm advocate for recognition of women, Olga has become involved in the struggle to increase such attention. She has currently been researching women in history and has set a goal to eventually paint portraits of "women to be remembered."

"I think it's a terrific time to be a woman artist," says Tee Corrine, another exhibitor in the '89 show, "as a great deal of the historical groundwork and research on women artists of the past is beginning to get published."

A 20-year professional, Corrine's accomplishments include showings of her collection entitled "Family" at the

Grants Pass Museum of Art, the Stevenson Union Gallery at SOSC, and On The Wall in Medford. And her involvement in the art world is not limited to creation; she has been writing and criticizing women's art books for years.

Corrine's work in *Northwest Women in '89* is entitled "Ruthie in the War Years" and is of mixed media: drawing on a photograph. The piece is of — and a tribute to — Corrine's aunt, a member of the American Red Cross. "In our family, the women told stories of the war, as well as the men," she says. A bustling design in an array of bold colors surrounds Ruthie's head and shoulders, Corrine's way of including in the piece a hint of her aunt's extremely busy life.

Another supreme example of the increasing recognition toward women in the visual arts, Corrine points out, is the recent opening of The National Museum of Women in the Arts in Washington, D.C. In addition to a permanent collection, the museum will hold exhibitions of state collections. "I understand that there is an Oregon commission planning a show that will represent women artists in this state," says Corinne, with a huge delighted grin.

Well on their way toward achieving equality in the field of art, the women artists of today are finally reaping the benefits of the perseverance and sweat invested into the struggle by their predecessors. And it is with productions such as *Northwest Women in Art '89* that women artists can continue to firmly plant their roots into the ground of the art world. As Tommi Drake explains, "As acknowledgement, commemoration, and documentation of contemporary women artists, this exhibit is designed for reflection and enjoyment. Join us!"

Kristine Adams is a journalism student at Rogue Community College.



Rainman

by Thomas Ormsby

Movies, by their very nature, have always been escapist, providing us with personalities and situations usually greater, more romantic or more exciting than those in which we find ourselves. We identify with those characters that forever populate our memories and stimulate our fantasies, something above and beyond what we are, or are likely to become.

This is perhaps why "Rainman" is such a noteworthy effort . . . because it departs from the standard formulas of sex, war, violence and illusion to show us the seldom seen, pale underbelly of our society, the institutionalized retarded, the autistic, the excluded.

I enjoyed this movie immensely, not only for the superb performance of Dustin Hoffman as the autistic savant, but also for the decidedly canny casting of Tom Cruise as his brother. For in this film, Cruise aptly typifies so many of us, uninterested in the mentally disabled, sympathetic *maybe*, but too involved in our own pursuit of attractive, stimulating people to be bothered with appreciating the institutionalized retarded, and almost certainly, making no contact with them.

This movie *does* make contact, however. It shows us the extraordinary hemmed-in world of a highly functional autistic idiot (with the word "idiot" used here in the most psychologically dignified manner). He is suddenly removed from the secure surroundings of his institutional home and whisked off on a cross-country automobile ride with his brother (Cruise), taking us along for this most revealing tour, both of America and of the heart and mind of two distinctly different brothers.

This movie works so well because we are allowed to laugh without the slightest sense of making fun of the retarded. We are laughing at the sheer pleasure of being given so delicate a glimpse at the highly-organized and narrowly specialized clockwork routine that is slowly meted out to us by Dustin Hoffman's marvelous characterization. Delightful, too, is the transformation of Tom Cruise in this film, setting aside his "Top Gun" brashness, to be truly seen for the first time as a warm-hearted soul underneath all that studly cocky-jock veneer.

I once had occasion to work with severely retarded people in the Bay Area twenty years ago. In Dustin Hoffman's performance, I saw much of what I remember: the redundant speech patterns, the islands of brilliance in a sea of jibberish and the desperate grasping for the security of repetitiveness. I can only hope that those piteous isolated children I worked with back in 1968 will have a chance to see this movie, for I do believe that they will see in Dustin Hoffman and Tom Cruise two genuine heroes.

I certainly did.

Thomas Ormsby is a writer and radio personality associated with both KSOR and KPBX in Spokane.



Richard K. Olmo

Basket hat from the lower Klamath River area with design of bear grass, maidenhair fern and Woodwardia fern dyed with alder bark.

Basketmakers of the Pacific Northwest

by Nan Hannon

For thousands of years, the Native women of southern Oregon and northern California made baskets to help them carry their babies and to collect, transport, cook and store food for their families. Over time, they created basketry traditions of great richness and refinement which reflect the diversity and complexity of cultural adaptations in a region of varied environments. Study of basketry from this area offers insights into both the daily lives of Native people and the character of their cultures over long sweeps of time.

Basketry of the Oregon-California borderland cannot be simply described because it varies greatly within the region. Women living in coastal rainforests, river valleys, marshlands, and deserts worked with local materials and in response to local needs. Because basketry techniques were conservatively passed from one generation to the next as girls learned from their mothers, aunts and grandmothers, the women of each tribe produced distinctive baskets with forms, designs and structures peculiar to each ethnic group.

The finest and most elaborate baskets of the region were made by lower Klamath River women, including the Yurok, Karok and Hupa. Similarities in style and technique between these groups by the historic period suggest considerable information exchange, for their ancestral traditions must have been distinct: the Algic-speaking Yurok and the Athapaskan-speaking Hupa were late arrivals in northern California, while the ancestral Karok were ancient in the California mountains.

Interior peoples, including the Hokan-speaking Konomihu and Shasta of California, and the Penutian-speaking Takelma and the Athapaskan-speaking Umpqua of Oregon, made baskets, but they also obtained many in trade from the coastal and lower Klamath River groups. Women of the tribes living along the salmon-rich Klamath River had to contribute less to subsistence than their eastern sisters, whose families depended more on plant foods. The Klamath River women thus had more time to devote to labor-intensive basketmaking. More intricate and formalized designs and meticulous workmanship characteristic of lower Klamath River baskets result from the cultural complexity possible in an area of abundant resources. The simpler baskets of the interior suggest that life was harder there.

Such variations in subsistence throughout the region are also evident in basketry forms. The huge granary baskets made by the Wintu and the Pit River people reflected their need to store large quantities of acorns, a need less urgent for salmon-oriented Yurok, whose territory included little oak woodland.

Major changes in style and technique appear east of the Cascades. In part, this results from the lack of trade and intermarriage between the peoples on opposite sides of the Cascade divide. It also shows clearly the environmental differences between the two areas. The Indians of the Klamath Basin made their supple baskets of tule, abundant in the marshes of their homeland and rare in interior southwest Oregon and the lower Klamath River area.

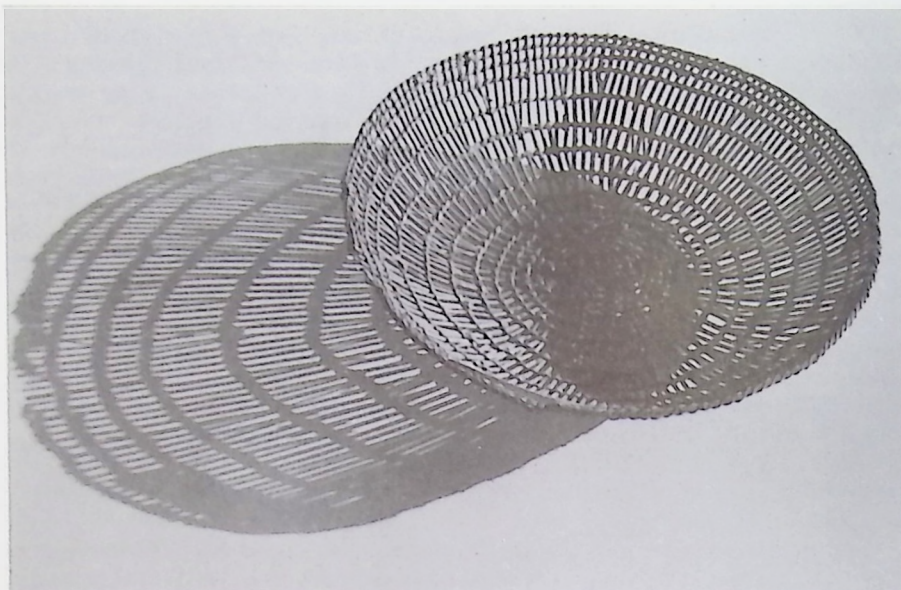
Profound differences in function, style and technique are seen still further east, among the Great Basin people, whose baskets reflect a more mobile lifeway than that of the settled westerners. Sandals of sagebrush bark and water bottles outfitted these people for desert travel.

Despite these variations, throughout the region baskets were an integral part of the lives of Indians quite literally from cradle to grave. The Shasta placed the newborn on a basketry tray to be "steamed" over warm water and then wrapped it in an openwork cradleboard. Baskets were commonly included among the offerings buried with the dead or burned at funerals, and some tribes placed more baskets on stakes surrounding the grave. Women often spent years creating an especially fine basket with which to be buried.

In between birth and death, baskets served many needs. They were essential for storage, carrying, food processing, cooking and serving. They also had social and ceremonial functions, as gambling trays, apparel, status items, and treasure boxes to hold objects of economic or spiritual value. Accordingly, the tribes of the Oregon-California borderland considered baskets an important part of a family's wealth.

Pottery could have met some of these needs, but while pottery was not unknown in the region, ceramic traditions were localized and crude, perhaps because basketry, although a time-consuming art, produces lightweight and durable products more serviceable than heavy and breakable ceramic vessels.

In part because of the availability of excellent raw materials, including bear grass, hazel shoots and fern stems, basketry was one of the region's most highly



Richard K. Olmo

This style of open-work basket was common to several southwest Oregon and northwest California tribes, and usually made of hazel or willow shoots.

developed art forms. At the turn of the century, ethnographer Roland Dixon wrote of the Indians of northern California that "not only did they excel in technique, in producing water-tight baskets of both the coiled and twined varieties, but also in the extent to which they developed the purely artistic side of basketmaking in the elaboration of designs and methods of ornamentation."

Basketmakers native to this region executed their work in one of two basic techniques of manufacture: coiling or twining. In coiled basketry, firm or flexible foundation elements are stitched together. In twined basketry, pliable weft elements are twisted around stationary warps.

Coiling is a more recent basketry technique than twining in North America, and it is a more efficient technique, producing strong baskets in a shorter period of time. A coiled basket quickly grows in a spiral as close stitches enclose the foundation.

Despite the efficiency of coiling, twining remained the exclusive technique of some southwest Oregon and northwest California basketmakers including the Karok, Hupa and Yurok. In part, this persistent tradition reflects the isolation and conservatism of their mountainous region. The twined tradition might also be considered a luxury possible for peoples successfully adapted to a generous environment. The Indians of southwest Oregon and northwest California were able to store fish, game, acorns and camas for the winter months and thus had a season of relative leisure to devote to such activities as basketmaking. In contrast, their eastern neighbors, the Paiute, may have adopted coiling because their rigorous environment demanded efficiency at the expense of cultural elaboration.

Study of the distribution of basketry techniques in the West may yield clues about migration patterns and relationships between ethnic groups. For example, anthropologist Kenneth Whistler recently assembled linguistic evidence suggesting that the ancestral Wintu migrated into northern California from a

southwest Oregon homeland, wedging themselves between existing northern California tribes. Distribution of basketry traits seems to support this. In the ethnohistoric period, the Wintu, who did not coil, occupied a corridor of California separating the Maidu and the Pomo, who both coiled. In fact, the Pomo were quite geographically isolated from other coiling peoples. While it is possible that a coiling tradition developed independently among the Pomo, it seems more likely that Dr. Whistler is correct, that at some time the Proto-Maiduans and the Proto-Pomoans were in contact and that coiling techniques spread among them from the Great Basin through the processes of trade and intermarriage.

When Proto-Wintun expansion thousands of years ago separated these people, their basketry traditions evolved separately. The Maidu developed serviceable baskets executed in a three-rod coiled weave. The Pomo coiling tradition culminated in miniature baskets, often smaller than a woman's fingernail, which are a marvel of patience and technical control and are considered by collectors to be among the finest baskets in the world.

Such reconstructions of ethnic relationships through basketry analysis are intriguing but difficult because of the absence of well-documented baskets from many southern Oregon and northern California tribes. However, diligent scholarship may yet uncover new information.

Most twined baskets, even those created for humble functions such as storage and cooking, were decorated with strong, geometric motifs. Perhaps the simplest designs are the banding patterns on many Modoc baskets, produced by alternation of light and dark wefts. On more sophisticated baskets, designs were applied by overlaying fibres or porcupine quills on the structural weft elements while a basket was being woven.

In many cases, the Indian women of the region skillfully used the natural colors of plant fibres to create these designs in their baskets. Bear grass, gathered from mountain meadows, was prized for its shiny cream color, and maidenhair fern, collected from moist stream canyons, provided a glossy black. The striking design effects of fine baskets from the region often depend entirely on the contrast between these two materials, as in the dramatic baskets produced by the Pit River Indians.

However, several dyes were also used for textiles. Fresh alder bark yields a rust-red dye often applied to Woodwardia fern stems, pale fibres which readily accept dyes. Basketmakers sometimes chewed alder bark as they worked and simply passed the strands to be dyed through their mouths before weaving them into their baskets. A subtle yellow shade can be obtained from the bark of Oregon grape. Boiling the tree-lichen wolf moss (*Evernia vulpina*) yields a vivid, though unstable, yellow dye often used for porcupine quill work in Klamath baskets. Steeping fibres with acorn hulls or burying them in mud produces dull, dark colors.

The geometric designs carried symbolic meaning which varied from tribe to tribe and bore names as evocative as lizard's foot, quail plume, wolf's eye, and deer scat in the trail. Motifs representing arrows were widespread and extremely popular.

The relationship between the components of a design was painstakingly planned and followed aesthetic criteria as formal as those of ancient Greek architecture. For example, the basket caps made and worn by Yurok, Hupa and Karok women had three design zones. The color, proportion and symbolism within and between each zone had to form a coherent whole, or a

(Continued on page 44)

The Art of Storytelling

by Joan Peterson

Think of yourself as a window. On one side of the pane is a story. On the other side is the audience. How you fashion the glass in your window will determine the difference in how your story is received by your audience. Is your glass textured, is it clear, or is it opaque? If you are a storyteller you must perfect the glass in your window. You want it to be clean. You want it to be clear. You want your window to shine.

Storytelling is "the vicarious experience of an event, real or imagined, shared by an audience." "Shared" is the key word in this definition. Storytelling, part of the oral tradition known as folklore, is the oldest method of transferring human history, culture, art and science from one generation to the next. These connections between the past and the present, between one culture and another, are the clearing of the window pane. They allow us to see into the past, to see into another way of life. Storytelling also involves many aspects of education: research, visualization, organization, character study, drama, public speaking, reading, writing and presentation. Storytelling can put us in tune with our environment. Storytelling can heal.

Folklore has taught us that the term "folk" can refer to any group of people who share at least one common factor. It does not matter what the linking factor is — it could be a common occupation, language, or religion — but what is important is that a group formed for whatever reason will have some traditions

which it calls its own. These traditions are sometimes shared through the art of storytelling. Each family has its own folklore, often involving a mixture of traditions from each parent's side of the family. Examples of family folklore might include accounts of how the family came to settle where it did or how the family name evolved.

Recently, there has been a resurgence of the ancient folklore tradition of storytelling. Barbara Griffin, Debbie Zaslow and Tom Doty, three of the fine storytellers of southern Oregon, have their own explanations for this renaissance in the oral tradition. All three agree that storytelling is a necessary part of our heritage, something that must not be lost to the media. Storytelling is a vital part of the educational process, a process that involves connections between the world of imagination and the world we live in.

"Connections" is always a part of Barbara Griffin's theme. "Connect stories to kids and kids to books and books to imagination and imagination to folklore and . . ." Barbara Griffin believes that we learn tasks from our parents and others who have a part in helping us grow and learn while we are young, but they are not always the things we need to know to aid the emotional aspects of our lives. Sometimes we need more than the facts. We need to hear about the experiences of others and how they were able to solve problems. We need to hear fantastic tales of winning against all odds. Storytelling is a process that develops out of learning through the

g in Southern Oregon

experience of others. Children develop this process easily early in their lives. Children are natural storytellers. It is the way they convey their message of life to one another. But through our diversifications of the media, through the distractions of TV and film, we are often blocked at an early age from the ability to perform our own storytelling and to be receptive to the stories of other family members.

In the library of Lincoln Elementary School, Barbara gives a blood-curdling scream, causing her fourth-grade audience to scream with her, and thus she begins her story of Oden. "Sif woke up with a scream. Sif had long hair, and one day, when she woke up, it was gone." Now in her thirteenth year of storytelling through the ten Jackson County School Districts, Griffin feels that storytelling is the glue that can hold the fabric of our families and our souls together. She says we're high tech, and then all of a sudden we've had this resurgence of "self-help." "To me, if you hear a story of how someone has survived certain problems it's going to give you an opportunity to make decisions." She gives an example of telling a class of fifth graders the story of Tyr, the Norse god who lost his hand when bitten by the wolf, Fenris. One little boy exclaimed that Tyr should have removed his hand quickly from the wolf's mouth. "He immediately made the connection with the story that the god, Tyr, could have saved his hand if he had acted more quickly. Listening to the stories gives us clues to solving problems. "Connection . . ." says Barbara, "is the

key to storytelling."

Performance is one of the processes that Debbie Zaslow, another fine storyteller living in southern Oregon, perfects with her seventh-grade English class at Ashland Middle School. In the Mythology section of her Language Arts program, she focuses on storytelling, helping students center on the image they want to portray in telling their stories. Through visualization, the students are led through a variety of steps in "believing in the character" to aid in the rendering of their stories. Zaslow begins by telling her students to visualize the characters. "Visualize the location of the story. What would the castle look like, the giant's house? Visualize all the details, but you don't necessarily have to tell all the details. Just have them in your imagination when you are telling the story." By imagining all the possible details around the character and setting, the students are able to believe in their myths and retell their stories with confidence.

Debbie Zaslow provides an example to her seventh graders as she leads them through the Celtic story of "The Giant Who Had No Heart In His Body." She asks her students to watch and listen to see how she differentiates between one character and another through the use of her voice and gestures. She encourages her students to work on using different voices in their storytelling to imitate the different characters. Then she begins, "Once there was a king . . ." and the story takes off, seemingly on its own, with Debbie becoming the

Barbara Griffin



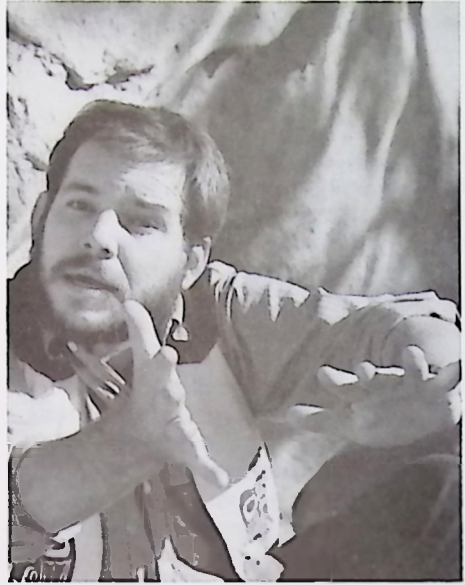
Enzio Agnelli

giant, the princess, the raven; and as the story progresses, the students are answering back the predictable sequence of places the young prince must search to find the heart of the giant.

Zaslow believes the storytelling performance is an art that can and should be taught to adults as well as children. What was a natural inheritance in older times, the ability to tell stories about our lives and the lives of others, has been lost through the modern technology of film and television. Now we must be taught to tell stories. This is part of the renaissance in storytelling; teaching people to tell their stories to others. Debbie Zaslow leads workshops for teachers and storytellers for the Ashland and Medford public libraries and for school districts in southern Oregon and Washington.

Another aspect of storytelling particularly inviting to people in southern Oregon is the connection stories make between us and our

Tom Doty



environment. Tom Doty specializes in stories and songs from the native northwest, stories that are not necessarily Native American but "native" stories which he feels are a view of the world rather than of bloodlines. Such stories teach us to get along with other people, to get along with our environment, to participate in our environment. Doty says these themes don't change, but each storyteller makes the themes come alive for the audience. The themes are concurrent in many different Native American tribes as well as other ethnic groups. Doty says he only tells true stories, even if they didn't happen, because the truths of the stories are the same, some being 20,000 years old, and there is always something that members of today's audience can key into. Our world is becoming smaller, our environment more precious. We have a need to reach out to other cultures and understand the basic truths that touch all of us as a human family.

Tom feels that when a story is at its height, it is a healing event. He says this is probably the most important reason for storytelling. Because stories touch us so deeply, they hit our emotions, and even psychologists today are starting to use stories more in their practice, even as old-time Indian doctors used stories as part of their healing process. He gives the example of an experience he had as the Artist in Residence at one of the elementary schools.

A fourth-grade girl was just entering the school as a transfer student and was having a difficult time integrating with her classmates. Tom was leading a two-week program with the students, teaching them about traditional native characters and giving them an assignment to tell their chosen myths from the heart, in other words, to make them personal. The new girl worked out her story with a small group, but then insisted on telling it to the class. It was the story of a crane with skinny legs who was able to bridge a river to the afterlife if treated kindly, a traditional story of many of the native tribes of southern Oregon. But it was more than a coincidence that this little fourth-grade girl had skinny legs and had personalized the story into one that gave her importance, and Tom explains that as she told her story to the class, "you could hear a pin drop."

One of the greatest gifts of the storytellers in southern Oregon is their desire to teach our children, as well as adults, how to tell stories. It has been stated among folklorists that the single function of folklore is maintaining the stability of culture. Storytelling, as a form of folklore, insures conformity to the accepted cultural norms and continuity from generation to generation through its role in education and the extent to which it mirrors

culture. Perhaps we, as a culture, are looking for the greater stability that can be brought to us by storytellers who teach us to find common experience through the worlds of fairytales, folktales, legends and myths. The most personal way to learn these themes is through the oral tradition when the audience becomes a part of the story and when response is immediate and intimate. We can learn to become windows to the world.

Many of the schools in southern Oregon will be participating in the Jackson County Storytelling Fair which is held annually within School District 549C. This year the Fair will be held on March 15. The Fair is not open to the public, but it will involve many students and their teachers who will begin preparing for the storytelling event weeks ahead. One hundred and twenty teachers have already signed up with Barbara Griffin to participate in the program, and it is estimated that approximately three thousand students will be learning to tell their own stories during the week of March 5-15. Using her book, *Students as Storytellers: the Creative Connection in Communication for the Language Arts Curriculum*, as a guide, Barbara will teach groups in individual schools, who will then meet at Jackson County Elementary School for the final story presentations. We are fortunate to be living in a community not only gifted by storytellers, but by storytellers who are actively working toward passing on this oral tradition to others, especially the children, who will someday be the stewards of the stories, myths, legends and fairytales that have influenced our lives.

Joan Peterson is a writer from the Applegate. She teaches at Southern Oregon State College and at Rogue Community College.

Mother Goose Gets A Facelift

by John Darling

The trouble with Mother Goose is that she isn't jivey enough. The old gal has no rhythm. She can't compete with rock and roll. Kids lose interest and flip on the tube. Or they crank up a chart-busting rock tape. What to do?

Ashland poet David Zaslow worried. The centuries-old treasure of verse was being lost. As a poet-in-the-schools, funded by the Oregon Arts Commission in the seventies, Zaslow discovered kids could be made to love poetry and writing. But you had to shake it loose. You had to get them moving, use rhythm, speak in their language.

Rhythm Zaslow knew. An enthusiastic New York-bred jazz lover, Zaslow started Ashland's first cabaret, Jazmin's, in 1977 and produced the first Britt Jazz Festival in nearby Jacksonville in 1980.

Why not jazz and Mother Goose? Why not see if she can rock? With another noted Ashland poet, Southern Oregon State College English Professor Lawson Inada, Zaslow set to work on an album and tape set, employing — not song — but rappin', that jivey, happy, happenin' street sound that anyone can do.

And — no one knows why — rappin' sticks in your head. Kids remember miles of verse and they keep coming back to play the record again and they make games with it and parents are even complaining that the kids are driving them nuts with Mother Goose over and over, Zaslow said, throwing his head back with delightful laughter of someone getting away with something enormously fun.

The album, "Shakin Loose With Mother Goose," on their own "Kids Matter" label, hit the streets with famed jazz composer, performer and TV personality Steve Allen and actress Jayne Meadows doing the rapping and Tata Vega, the singer in the movie "The Color Purple," doing vocals. The demand is massive, Zaslow said, with all Fred Meyer stores, Toys R Us and Waldenbooks outlets nationwide, picking it up.

Zaslow did not simply use the handed-down version of Mother Goose. He researched for the original words, which go back to 1500's Elizabethan Britain, a bawdy and violent time when people minced few words and kept few of life's realities from their children.

"They were street rhymes, with a lot of punch and hit — unnecessary violence, spousal abuse, ethnic prejudice and sexism," Zaslow said. It was a time when children were regarded as "mini-adults." They were allowed in bars. Even their parents' sexual peccadilloes were conducted in plain view, he said.



Jayne Meadows and Steve Allen are narrators of Zaslow's album

The Victorians of the last century censored much of this lustiness, because they "glorified Christ in the child and protected the child from life's realities."

Zaslow, as a representative of twentieth century values, faced a dilemma: to keep pure the original Mother Goose he had come to respect for its energy and genius, or to insert compassion and love in place of the centuries-old violence and intolerance.

"Our goal was not to purify it as the Victorians did, but to follow the original where possible and to put in our contemporary value system, eliminating the violence, sexism and ethnic prejudice."

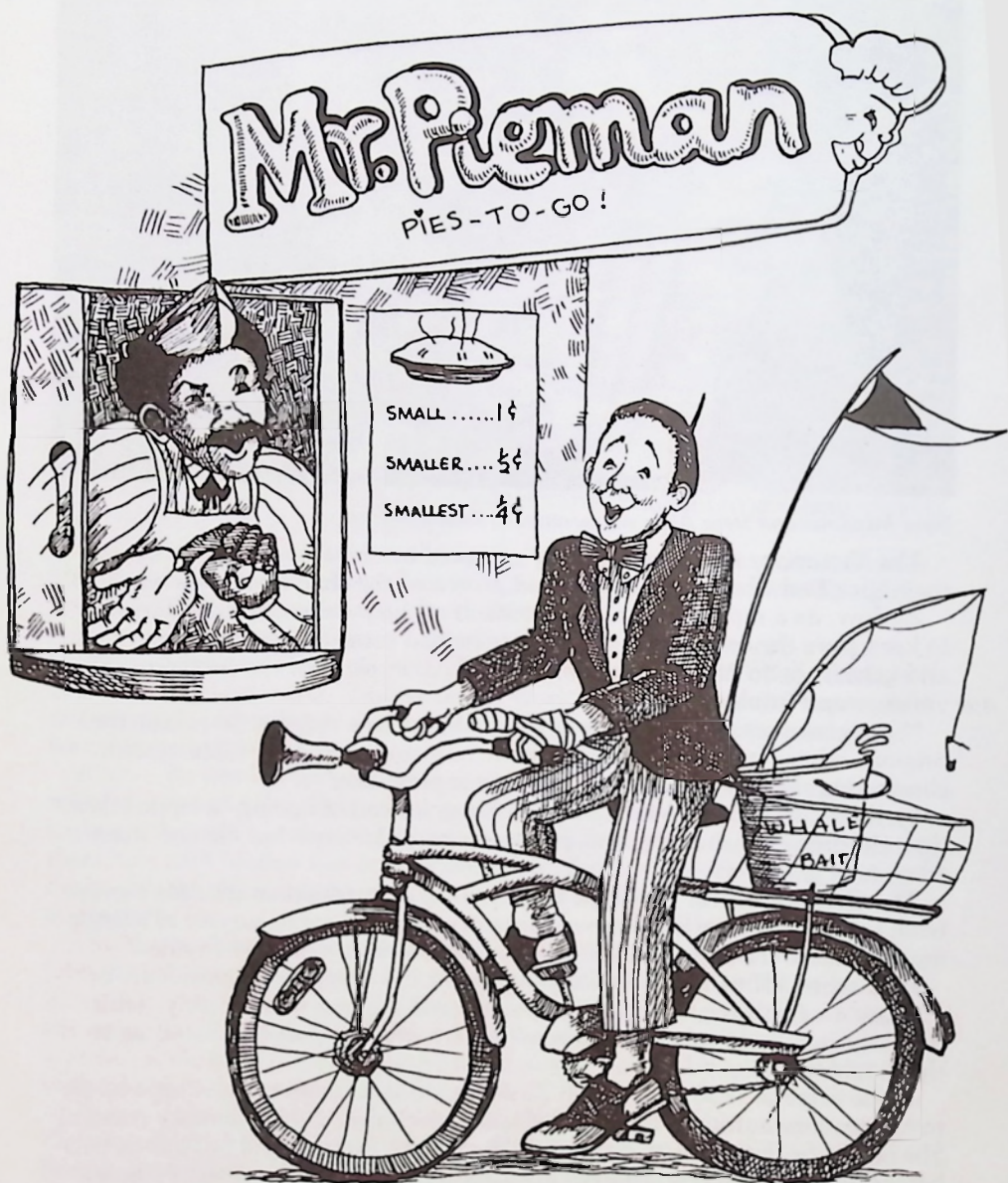
So the Old Woman Who Lived in a Shoe, instead of having "whipped them (her children) all soundly and put them to bed," now has "kissed them so sweetly."

The Old Woman in the Shoe, who "had so many children she didn't know what to do," is the earliest known literature about trying to survive as a single mother, Zaslow notes. "It's still relevant, like so many of these rhymes."

And what about Little Bo-Peep (who lost her sheep), how could she be relevant to fast-lane, computerized children? Almost unbelievably, Little Bo-Peep is a "very profound poem" about whether parents should lie to their children.

In the original 1830 text, which Zaslow used in its entirety, Bo-Peep objects to her parents' cutting off the lambs' tails (which they did for sanitary reasons). She is told to "leave them alone and they'll come home / And bring their tails behind them." Bo-Peep believes her parents and gets a good night's sleep, but "awoke to find it a joke." The tails were hanging in a tree and the sight "made her heart bleed," and she tried, in a tearful scene, to tack the tails back on the lambs.

The parents were obviously in the wrong to lie, and that's what narrator Allen states after the rhyme. "Her parents," said Allen, "told Bo-Peep they were very sorry for not being really honest with her. And Bo-Peep promised to try to understand that sometimes there are things that just have to be done, even if they hurt a little at first."



An illustration from Shakin' Loose With Mother Goose

Another hidden lesson is contained in the foreboding Rock-A-Bye Baby, which has a baby falling out of the treetop. "It was a Victorian lesson about knowing your place, about not reaching too high or your would fall."

However, most Mother Goose rhymes were simply rhymes or riddles, not morality lessons or political statements, as is widely thought. "They are jolly, funny, nonsense rhymes with no profound meaning."

Unless he needed to get rid of violence or prejudice, Zaslow tried to retain the original British and Welsh flavor, even if some of the words no longer are in use. For example, in *The Old Woman Who Lived in a Shoe*, Zaslow retains the archaic, "Aye, by-and-by." And in *This Old Man*, it is not "Nick-knack paddy-whack," as children commonly sing, but "Nick-nock, padlock."

Zaslow found five versions of Humpty Dumpty and used them all. And he found six verses to Twinkle-Twinkle Little Star, which "swept me away with their simple beauty." One obscure couplet says, "In the dark blue sky you keep and often through my curtains peep. / For you never shut your eye till the sun is in the sky."

As a child, Zaslow did not like Mother Goose. As a poet-in-the-schools, he considered Mother Goose "my enemy."

"I fought her for years. I would try to get kids into poetry by using events and things they knew. I would say, 'Imagine you are a football and now imagine what you feel like sailing through the air.' The problem was that all poems tended to be about nature, they were written for girls, they rhymed and they were hard to understand. I fought to break that and to teach poetry for their enjoyment. So, for me, this [Mother Goose] was a leap into profound respect for the old Anglo-Irish words."

Next, Zaslow and Inada plan to put Aesop's fables, with modern characters, on an album, called "Be-Bop Aesop," to be released soon. After that comes "Shaking Loose With Shakespeare," a modern versification of the Bard's best words. Video productions of the albums are planned.

"Shaking Loose With Mother Goose" contains 33 rappin' jazz-rock rhymes and is accompanied by a read-along booklet, illustrated with line drawings. Piano accompaniment is by noted jazz artist Patti McCoy, Medford. The rappin', rhythmic format makes Mother Goose good up to about age 11, Zaslow said, instead of the usual seven or eight.

"We saw the need in the market. Teachers wanted real hot stuff that would turn on kids and motivate them. We [Inada and Zaslow] are both published writers and creative writing teachers, and we want to motivate kids to love reading and writing."

Initial demand for the two-record albums (or two tapes) is "unbelievable," Zaslow said, and, while they are looking for more investors to fund the expansion, Zaslow and Inada have to be careful about overproduction, since all unsold albums may be returned for full refund, if unsold. A large return could sink the two-year old corporation, Zaslow said.

Darling is an Ashland freelance writer and therapist.

Editor's Note: Last year authors David Zaslow and Lawson Inada (Ashland), composer Moran McCoy (Jacksonville), and illustrator Kathleen Bullock (Ashland) were given the first American Book Award for educational materials for their collaborative project, *Shakin' Loose with Mother Goose*, a collection of four read-along book and cassette sets narrated by Steve Allen and Jayne Meadows.

PROGRAMS & SPECIALS AT A GLANCE

March is **Women's History Month** and both **First Concert** and **Siskiyou Music Hall** will feature music by women composers throughout the month.

Marian McPartland's Piano Jazz welcomes two of the great women in jazz, **Sarah Vaughan** on March 10 (KSOR), and March 11 (KSMF, KSBA); and **Diane Schuur** on March 24 (KSOR) and March 25 (KSMF, KSBA).

Another Women's History Month special, **Dreamweavers: Cultural Tales Told by Women**, Wednesday, March 8 at 9:30 pm on KSOR, features women telling stories from a variety of traditions: Latino, Native American, Japanese, and others.

Music of the Baroque in Concert features this renowned ensemble performing masterworks

of baroque music, Fridays at 9:00 pm, beginning March 3.

Mutiny on the Bounty a three-act dramatization of this famous story is heard Wednesdays at 9:30 pm, beginning March 15.

Extraordinary vocalist **Bob Dylan** performs a solo concert on **Thursday Night Radio Festival**, Thursday, March 8 at 10:02 pm on KSOR; and Sunday, March 11 at 2:00 pm on KSMF and KSBA.

Celebrate the coming of spring with special programs on **Possible Musics**. **Robert Vollenweider** is heard in a live concert March 12 at 9:00 pm. **Synthesizer** **Kitaro** is heard in a live concert March 19 at 9:00 pm.

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
8:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 First Concert
9:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
11:00 High Performance	2:00 Philadelphia Orchestra	2:00 St. Paul Chamber Orchestra	2:00 Los Angeles Philharmonic
12:00 Chicago Symphony	4:00 Fresh Air	4:00 Fresh Air	4:00 Fresh Air
2:00 Chamber Music Concerts from Ashland	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily
4:00 New Dimensions	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
5:00 All Things Considered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
6:00 The Folk Show	9:00 Babbitt	9:00 Joe Frank	7:00 Music Hall
8:00 Sing Out's Songbag	9:30 Madame Bovary	10:00 Ask Dr. Science	9:00 Vintage
9:00 Possible Musics including Music From Hearts of Space at 11 pm	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	9:30 Black Words
	10:02 Post Meridian (Jazz)		Mutiny on the Bounty (Beg. March 15)
			10:00 Ask Dr. Science
			10:02 Jazz Appreciation Preview
			10:45 Post Meridian

8:00 pm

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Bobby McFerrin on American Jazz Radio Festival March 30, at 10:02 pm.

Day	Thursday	Friday	Saturday
Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
News	12:00 KSOR News	12:00 KSOR News	10:30 Metropolitan Opera
Classical	2:00 Music From Europe	1:30 Music from Washington	2:00 San Francisco Symphony
Jefferson Daily	4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
Considered	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
All	5:00 All Things Considered	5:00 All Things Considered	6:00 Mountain Stage
Memory	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Prairie Home Companion
Radio	9:00 Le Show	8:00 Music of the Baroque	10:00 The Blues
Science	10:00 Ask Dr. Science	10:00 Ask Dr. Science	
um	10:02 American Jazz Radio Festival	10:02 AfroPop	
Meridian	12:00 Post Meridian (Jazz)	11:00 World Beat	

Sunday

* by date denotes composer's birthdate

6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg. Includes:

7:37 am Star Date

Local broadcast funded by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille.

8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay

9:00 am - 2:00 pm Jazz Sunday

The best in contemporary jazz from the station library.

2:00 pm American Jazz Radio Festival

A repeat of the Thursday KSOR broadcast.

9:30 am St. Paul Sunday Morning

Local funding by Dr. Joel Tobias, Medford Thoracic Associates in Medford.

Mar 5 Pianist Andreas Bach performs works by Schumann, Liszt, and Arthur Honneger

Mar 12 The Dorian Wind Quintet performs music by Reicha, Adolphe. Perle, and Dvorak.

Mar 19 Violinist John Holloway joins the Newberry Consort; program to be announced.

Mar 26 In a special Easter program, Bill McLaughlin conducts the Kansas City Symphony and the Kansas City Civic Chorus in music by Haydn, Stravinsky, Poulenc, and Beethoven.

11:00 am High Performance

An exploration of the diverse art of musical performance hosted by Andre Previn.

12:00 n March 26 The Oregon Bach Festival

In this special Easter broadcast, Helmuth Rilling conducts the Festival orchestra, with mezzo-soprano Sandra Graham, tenor Ben Heppner, soprano Pamela Kuhn, and bass Louis Lebherz in a performance of the Requiem by Verdi.

12:00 n Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

Mar 5 Klaus Tennstedt conducts the Violin Concerto in D, Op. 77 by Brahms, with soloist Kyung Wha Chung, and the Symphony No. 9 in C, D. 944 ("Great") by Schubert.

Mar 12 Erich Leinsdorf conducts the Symphonic Poem *From the Cradle to the Grave* by Liszt; Bartok's Piano Concerto No. 2, with soloist Yefim Bronfman; Stravinsky's Symphonic Poem *The Song of the Nightingale*; and the *Capriccio Italien*, Op. 45 by Tchaikovsky.

Mar 19 James Conlon conducts the Suite from *Der Burger als Edelmann*, Op. 60 by Strauss; the Violin Concerto in d minor, Op. 47 by Sibelius, with soloist Midori; and Orchestral Fragments from *Daphnis et Chloe* by Ravel.

Mar 26 Pre-empted by Easter special

Regional Concert Series

2:00 pm Chamber Music Concerts from Ashland

Memorable performances by world-renowned string quartets recorded live during past seasons of the Chamber Music Concerts.

Mar 5 The Cleveland String Quartet performs Mozart String Quartet in D, K. 499, ("Hoffmeister"); the String Quartet in C, Op. 59, No. 2 by Beethoven; and Borodin's String Quartet No. 2 in D.

Mar 12 The Bartok String Quartet performs the String Quartet in C, K. 465 by Mozart; the String Quartet No. 5 by Bartok; and the String Quartet in c minor, Op. 51, No. 1 by Brahms.

Mar 19 Pianist Vladimir Krainev performs *Gaspard de la nuit* by Ravel; the Fantasy No. 2 in A, Op. 82 by Prokofiev; and three works by Chopin: Barcarolle in F-sharp, Op. 60, the Nocturne No. 8 in D-flat, and the Scherzo No. 1 in b-flat minor, Op. 20.

Mar 26 The Ridge String Quartet performs Three Fantasias by Henry Purcell; the String Quartet No. 6 by Bartok; and the String Quartet in F, Op. 96 ("American").

Equipment for recording and production was funded by a grant from:

Oregon Arts Commission's
Tax Check-Off Fund

With matching funds from members
of the KSOR Listeners Guild

4:00 pm New Dimensions

New Dimensions features interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic

Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Mar 5 The Enneagram: Tool for Self-Discovery, with Helen Palmer Brought to the west by the Russian mystic and philosopher Gurdjieff, the Enneagram is an ancient system designed to uncover character types and personality patterns.

Mar 12 The Human Potential: Revolution and Revelation One of the pioneer visionaries of Esalen and the human potential movement, Leonard shares his experience of the last quarter-century.

Mar 19 Awakening to the Vision, with Ken Carey Carey focuses on recovering the virtues of the Native American peoples, and integrating them into the information age.

Mar 26 Wisdom in Action: The Tao Te Ching, with Stephen Mitchell Lao Tzu's 2,500-year-old *Tao Te Ching*, or *Book of The Way* is a classic manual on the art of living, and Stephen Mitchell is the translator of an exquisite new edition of this ancient work.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm Star Date

6:02 pm The Folk Show

Nancy Spencer presents a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more.

Partial funding provided by Gallery Obscura, Ashland.

8:00 pm Sing Out's Songbag

This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

Local funding provided by Patricia Seiler and Philip Studenberg, Attorney at Law, Klamath Falls.

9:00 pm Possible Music Specials

Mar 12 Vollenweider in Concert

A live one-hour concert recorded in Germany featuring New Age harpist Andreas Vollenweider.

Mar 19 Kitaro in Concert

A live two-hour concert featuring the Japanese synthesizer virtuoso Kitaro.

9:00 pm Possible Musics

New Age music from all over the world. The program also includes:

11:00 pm Music From the Hearts of Space

Local funding by Gallery Obscura, Ashland. Additional funding for Possible Musics by the Mirdad Center, Grants Pass.

2:00 am Sign-Off

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Volunteers Wanted For:

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☐ Mailings. Help us stuff envelopes, affix labels, etc.

☐ Answer telephones during marathons. Four hour shifts. Food at meal times (thanks to Ashland restaurants and volunteers who cook).

☐ Alone or ☐ can bring _____ friends

Prefer:

☐ 6-10 am ☐ 10 am-2 pm

☐ 2-6 pm ☐ 6-10 pm

☐ Help prepare and/or deliver food for volunteers during marathons

☐ Make phone calls to schedule volunteers, etc.

☐ Office work. Tell us your skills.

☐ Write articles in *KSOR Guide* (Send a sample of writing).

☐ Clip KSOR news stories from my newspaper

☐ Your suggestion:

Name: _____

Address: _____

Phone: _____

☐ a.m. ☐ p.m.

Monday

* by date denotes composer's birthdate

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news

6:57 am Russell Sadler's Oregon Outlook
Local funding provided in part by The Mail Tribune and by Peter Sage of Shearson, Lehman, Hutton of Medford.

KSMF 89.1 / Rogue Valley and KSBA 88.5 / Coos Bay

Morning Edition continues until 9:00 am

Local funding for 7:00-7:30, KSMF, provided by Joseph Winans Furniture, Medford.
Local funding for 7:30-8:00, KSMF provided by Perl Funeral Home and Siskiyou Memorial Park, Medford.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News Department presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Mar 6 GRANADOS: Six pieces

Mar 13 LIBBY LARSON: Symphony: Water Music

Mar 20 VIVALDI: The Four Seasons

Mar 27 HILDEGARD VON BINGEN: Sequences and Hymns

12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm The Philadelphia Orchestra

Music Director Riccardo Muti and a host of distinguished guest conductors lead this concert series.

Mar 6 Charles Dutoit conducts the Symphony No. 1 in D, Op. 25 ("Classical") by Prokofiev; the Piano Concerto No. 23 in A, K. 488 by Mozart, with soloist Garrick Ohlsson; and the Symphony No. 4 *Deliciae basiliensis*, by Honegger.

In March

SUNDAY NIGHTS

Ballroom Dancing

Live music of the Big Band Sound
Dancing 6 PM

THURSDAY NIGHTS

The Nut's Comedy Network

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Mar 13 David Zinman conducts the *Carnival Overture*, Op. 92 by Dvorak; the *Flute Concerto No. 1* in G, K. 313 by Mozart, with soloist Jean-Pierre Rampal; and the *Enigma Variations*, Op. 36 by Elgar.

Mar 20 Riccardo Muti conducts the *Romance for Violin and Orchestra*, Op. 11 and *Violin Concerto in a minor*, Op. 53, both by Dvorak, with soloist Kyung Wha Chung; the World Premiere of the *Concerto for Orchestra* by Stucky; and the *Rapsodie Espagnol* by Ravel.

Mar 27 Yuri Temirkanov conducts *Kikimora* by Anatol Liadov; the *Cello Concerto No. 2*, Op. 126 by Shostakovich, with soloist Karine Georgian; and the *Symphony No. 5*, Op. 100 by Prokofiev.

4:00 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment, letters and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy. Mondays include *Thinking Ahead: Issues in Ageing* hosted by Judith Bernstein.

**KFSM 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

4:30 pm Fresh Air

Interviews, reviews and news headlines, hosted by Terry Gross.

Local funding by the Central Valley Times, Grants Pass.

5:00 pm All Things Considered

Robert Siegel and Rene Montagne host this award-winning news magazine.

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

6:30 pm The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Star Date

Local funding provided by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

6:32 pm Siskiyou Music Hall

Mar 6 SCHUMANN: *Symphony No. 4*

Mar 13 MOZART: *Piano Sonata in F, K. 332*

Mar 20 STRAVINSKY: *The Rite of Spring*

Mar 27 CIMAROSA: *Concertante in G*

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay
9:00 pm Siskiyou Music Hall
continues with classical music
until 2:00 am**

9:00 pm Babbitt

Ed Asner and Nan Martin as George and Myra Babbitt head an all-star Hollywood cast in this 29-part adaptation of Sinclair Lewis' classic novel. The cast also includes Amy Irving, Marsha Mason and Michael York.

Mar 6 Babbitt is haunted by the fact that somewhere there must be a woman who will understand him.

Mar 13 George Babbitt, now a political liberal, has begun to feel sorry for Zilla Riesling.

Mar 20 Tanis Judique, sophisticated woman of refinement who lives at Babbitt's Cavendish Apartments, has reported to him that her roof leaks.

Mar 27 Tanis Judique has a group of friends who call themselves "The Bunch." They dance and drink and rattle.

9:30 pm Madame Bovary

Gustave Flaubert's masterpiece is interpreted by Seattle's Globe Radio Repertory Company.

Mar 6 Leon seduces Emma; and, throwing caution to the wind, Emma proceeds to squander her husband's money on herself and her new lover.

Mar 13 Emma's financial crisis worsens as she drives her unsuspecting husband ever deeper into debt.

Mar 20 Despite several close calls, Emma is able to conceal her love affair with Leon from her husband — for the time being.

Mar 27 In one final, desperate day, Emma tries to raise the money to pay her debts. No one, not even her lovers, will help her.

10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre.

Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.

10:02 pm Post Meridian

Great jazz for the late night. Call in your requests!

2:00 am Sign-Off

Tuesday

* by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Regional news: 7:30, 8:30, 9:00 and 9:30 am,
plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Mar 7 MARION BAUER: Sonata for Viola
and Piano

Mar 14 SAINT-SAENS: Violin Concerto
No. 3

***Mar 21** BACH: Cantata No. 51,
"Jauchzet Gott"

Mar 28 COPLAND: Piano Quartet

12:00 n **KSOR News**

Headlines, weather forecast and the Calendar
of the Arts.

2:00 pm **The St. Paul Chamber Orchestra**

Now in its 20th season, the St. Paul Chamber
Orchestra is under the joint direction of
Christopher Hogwood, John Adams, and
Hugh Wolff.

Mar 7 Sergiu Comissiona conducts *Raka-
stava*, Op. 14 by Sibelius; the Piano Concerto
by Joan Tower, with soloist Ursula Oppens;
and Incidental Music to *Egmont*, Op. 84 by
Beethoven.

Mar 14 Andrew Parrott conducts the Over-
ture, *Ode to New Year 1758* by William Boyce;
the String Symphony in F by W.F. Bach; the
Sinfonietta, Op. 1 by Britten; the Concerto
Grosso for String Orchestra by Vaughan
Williams; and the Symphony No. 56 in C
by Haydn.

Mar 21 Christopher Hogwood conducts the
Concerto Grosso, Op. 6, No. 3 in e minor by
Handel; the *Dumbarton Oaks* Concerto by
Stravinsky; the Concerto in f minor by
Pergolesi; and the complete Ballet *Pulcinella*
by Stravinsky.

Mar 28 John Adams conducts the Concerto
Grosso for Two Violins and Chamber Orchestra
by Alfred Schnittke, with soloists Romuald
Tecco and Hanley Daws; *A Mirror on Which to
Dwell* by Elliott Carter; *The Violin in My Life* by
Morton Feldman, with soloist Lynne Ramsey;
and a World Premiere of an untitled work by
Michael Torke.

4:00 pm **Fresh Air**

Award-winning interviewer Terry Gross talks
to leading figures in politics, entertainment,
and the arts.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

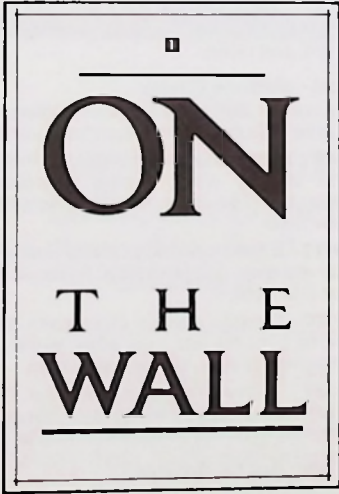
Fresh Air continues until 5:00 pm

4:30 pm **The Jefferson Daily**

KSOR's weekday report on events in
Southern Oregon and Northern California.
Hosted by KSOR News Director Annie Hoy.

5:00 pm **All Things Considered**

Local funds by John G. Apostol, M.D., Medford;
Drs. Johnson, Nitzberg, Morris and Collins,
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The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

6:32 pm Siskiyou Music Hall

Mar 7 RODRIGO: Concerto gallante for Cello and Orchestra

Mar 14 SIBELIUS: Symphony No. 3

***Mar 21** MUSSORGSKY: *Pictures at an Exhibition* (piano version)

Mar 28 RUTH SCHONTHAL: Music for Horn and Chamber Orchestra

KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay

9:00 pm Siskiyou Music Hall

Continues with Classical Music until 2:00 am

9:00 pm Joe Frank: Work in Progress

Writer and radio artist Joe Frank, whose work has been described as "inner space poetry" and "a chronicle of the American psyche" brings a new series of audio creations to your radio.

Mar 7 American Flower The story of a lonely manager of a nursery — a woman whose relationships with men always turn sour.

Mar 14 Emergency Room This program features authentic scenes from an emergency room, discussions of the latest medical technology, and stories of illness.

Mar 21 Photography Joe Frank and a panel of distinguished photographers discuss the art of photography — and callers have their pictures taken on the radio.

Mar 28 Tell Me What To Do This program tells the story of a brief, adulterous relationship between a man and a woman who meet at work.

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

Local funding by the Gateways Program of Douglas Community Hospital, Roseburg.

10:02 pm Post Meridian

All kinds of jazz.

2:00 am Sign-Off

How Did You Get This Guide?

You can have the KSOR GUIDE sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events — and of course, your own subscription to the **KSOR GUIDE**.

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Wednesday

* by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**
Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR's News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

*Mar 1 CHOPIN: Piano Concerto No. 2

Mar 8 MOZART: Symphony No. 39

Mar 15 DANZI: Bassoon Quartet

Mar 22 TCHAIKOVSKY: Manfred
Symphony

Mar 29 ORFF: *Carmina Burana*

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm The Los Angeles Philharmonic

Broadcast concerts under the Direction of Andre Previn.

Mar 1 Jeffrey Tate conducts the Piano Concerto No. 5 in E-flat, Op. 73 ("Emperor") by Beethoven, with soloist Richard Goode, and the Symphony No. 9 in C ("Great") by Schubert.

Mar 8 Andre Previn conducts the World Premiere of *Corona* by Robert Erickson, the Piano Concerto No. 1 in f-sharp minor, Op. 1 by Rachmaninov, with soloist Jean-Phillipe Collard, and the Symphony No. 5 in c minor, Op. 67 by Beethoven.

Mar 15 Andre Previn conducts his own composition *Principals*: the Viola Concerto by Sir William Walton, with soloist Heiichi Oiyama, and *Alexander Nevsky* by Prokofiev, with mezzo-soprano Christine Cairns and the Los Angeles Master Chorale.

Mar 22 Oliver Knussen conducts his own *Ride to Castle Yonder*, two works by Elliot Carter, *Remembrance* and *A Celebration of Some 100 x 150 Notes*; the *Firebird* Suite by Stravinsky, and the Cello Concerto No. 2, Op. 126 by Shostakovich, with soloist Natasha Gutman.

Mar 29 In a program titled "New Sacred Music for Easter Week," John Harbison

conducts his own *Confinement: Parole di San Paolo* by Luigi Dallapiccola, *Adonai Malach* by Ran, *Rotae Passionis* by Christopher Rouse, and *Alleluia . . . in domo per secula* by Lesemann.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

4:30 pm Fresh Air continues until 5:00 pm

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather and features. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

6:30 pm The Jefferson Daily

A repeat of the 4:30 KSOR broadcast.

6:30 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

6:32 pm Siskiyou Music Hall

Mar 1 GERMAINE TAILLAFERRE: Violin Sonata

*Mar 8 C.P.E. BACH: Harpsichord Concerto in A

Mar 15 SCHUBERT: Quintet in A ("Trout")

Mar 22 VILLA-LOBOS: *Ciclo brasileiro*

Mar 29 DEBUSSY: "Water Music"

7:00 pm Music Memory

An annual project with area schools designed to introduce students to concert music. Educators are invited to contact KSOR for information on participation in Music Memory.

Local funding by ERA Hampton Holmes Realty, Ashland.

Mar 1 STRAVINSKY: *Rite of Spring*

8:00 pm March 1 KSMF, KSBA
Rogue Valley Symphony Preview

RVSO Music Director Arthur Shaw previews this week's symphony concert.

Local funding by Harry & David's Original County Store and Restaurant, Medford.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

9:00 pm Siskiyou Music Hall continues with
classical music until 2:00 am

9:00 pm Vintage Radio

Highlights of the best — and worst — of
drama and entertainment in radio's "Golden
Age." Your host is Stu Burgess.

*Local broadcast funded by Arnold David Breyer,
Attorney at Law, Mt. Shasta.*

9:30 pm Black Wordsmiths

This program concludes this series for Black
History Month.

Mar 1 Nikki Giovanni Giovanni gained
recognition in the 1960s as a Black revolu-
tionary poet. She discusses her life and why
her later works reflect more personal
experiences.

9:30 pm March 8 **Dreamweavers:**
Cultural Tales Told by Women

This Women's History Month special
celebrates women and the oral tradition
of storytelling. Awele Makeba tells the
African tale "The Cowtale Switch,"
Brenda Wong Aoki tells the Japanese
story "Black Hair," Sacheen Little-
feather tells the Native American story
"The Great Spirit and Peace," Diane
Ferlatte tells the Louisiana bayou tale
"The Witch and the Spinning Wheel,"
and Olga Loya tells the traditional
Mexican story, "Mano y Mano Coyote."

9:30 pm Mutiny on the Bounty
Beginning March 15

A three-part adaptation for radio by the
British group, Independent Radio Drama
Productions, Ltd.

Mar 15 Young Peter Heywood goes to sea
as a midshipman in the company of a family
acquaintance, Fletcher Christian.

Mar 22 While Captain Bligh feasts, hunger
causes ugly and dangerous talk among the crew.

Mar 29 After several months of paradise in
Tahiti, the crew is once again driven to madness
and violence by Captain Bligh.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery
Theatre.

*Local funding by the Gateways Program of
Douglas Community Hospital in Roseburg.*

10:02 pm Jazz Album Preview

A weekly look at the newest and the best
in jazz.

10:45 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off



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Thursday

* by date denotes composer's birthdate

5:00 am Morning Edition
6:50 am Regional News
6:57 am Russell Sadler

KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay
Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date
8:37 am Ask Dr. Science
9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

*Mar 2 SMETANA: Quartet in e minor.
"From My Life"
*Mar 9 BARBER: Violin Concerto
Mar 16 MOZART: Piano Concerto No. 20
in d minor
Mar 23 BEETHOVEN: String Quartet.
Op 59, No. 1 ("Rasumovsky")
Mar 30 FANNY MENDELSSOHN HENSEL
Piano pieces

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Mar 2 This program of music by Czech composers features the Prague Symphony performing the Overture to *The Bartered Bride* by Smetana; the Czechoslovak Radio Symphony performing the Symphonic Fugue by

Oldrich Flosman; and the Hungarian Radio Symphony performing the Requiem, Op. 89 by Dvorak.

Mar 9 This week's program includes Ravel's orchestration of Schumann's *Carnaval* Op. 9; Haydn's *Sinfonia Concertante* in B-flat, Op. 84; the Violin Concerto No. 2 in D, Op. 22 by Wieniawski; the Partita for Orchestra by Charles Koechlin; and the Symphony No. 7 by Beethoven.

Mar 16 This week features *Koscielec, 1909* by Wojciech Kilar; the Prologue to *Elizabeth Tudor* by Wolfgang Fortner; *Khamma* by Debussy; *Verklarte Nacht* by Schoenberg; and Mahler's *Kindertotenlieder*.

Mar 23 Jorg Faerber conducts the Wurtemberg Chamber Orchestra in the Symphony No. 87 in A by Haydn; also on the program are works by Mozart, Liszt and Bartok.

Mar 30 Two different ensembles perform two different Beethoven overtures: *Leonore* No. 2 and No. 3; and the program includes the Symphony No. 7 in d minor, Op. 70 by Dvorak; and the Symphony No. 4 in f minor, Op. 36 by Tchaikovsky.

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay

4:30 pm Fresh Air continues until 5:00 pm

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Anne Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

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5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins. Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1 / Rogue Valley

and KSBA 88.5 / Coos Bay

6:30 pm The Jefferson Daily

Repeat of the 4:30 broadcast on KSOR.

6:30 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille.

6:32 pm Siskiyou Music Hall

Mar 2 BEETHOVEN: Symphony No. 5

Mar 9 CANTELOUBE: *Chants d'Auvergne* series 4

Mar 16 JOAN TOWER: *Sequoia*

Mar 23 HINDEMITH: Symphony, *Mathis der Maler*

Mar 30 ANONYMOUS: Bulgarian Folk Songs

KSMF 89.1 / Rogue Valley

and KSBA 88.5 / Coos Bay

9:00 pm Siskiyou Music Hall continues
with classical music until 2:00 am

9:00 pm Le Show

Harry Shearer's outrageous weekly comedy program from KCRW in Santa Monica. Shearer mixes music with comedy and satire.

10:00 pm Ask Dr. Science

Late night nuttiness.

Local funding by the Gateways Program of Douglas Community Hospital, Roseburg.

10:02 pm American Jazz Radio Festival

A weekly series of jazz in performance, produced by NPR.

Mar 2 Cal Collins and Jimmy Raney, two masters of the guitar, play duets; and trumpeter **Bobbie Shew** plays in concert.

Mar 9 Drummer **Horacee Arnold** plays duets with **Ralph Towner**; and drummer **Roy Haynes** leads his quartet.

Mar 16 Highlights from a festival in Manhattan's Riverside Park feature trumpeter **Mark Morganelli**, and the exquisite piano duet of **Barry Harris** and **Tommy Flanagan**.

Mar 23 Phenomenal French pianist **Michel Petruccianni** performs in a concert in North Carolina.

Mar 30 Singer and Grammy nominee **Bobby McFerrin** gives a solo performance.

12:00 m Post Meridian

The best in jazz. Call in your requests.

2:00 am Sign-Off



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Friday

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5:00 am Morning Edition

Includes regional news at 6:50 and Russell Sadler's Oregon Outlook at 6:57 am.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Mar 3 ADAMS: *Harmonium* part II

Mar 10 SCHUBERT: String Quartet No. 14
("Death and the Maiden")

Mar 17 HARTY: An Irish Symphony

Mar 24 MOZART: Symphony No. 35
("Haffner")

*Mar 31 HAYDN: Symphony No. 48
("Maria Theresa")

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

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Please return this to KSOR, Gina Ing,
Director of Resource Development,
1250 Siskiyou, Ashland, OR 97520

1:30 pm Music from Washington

Concerts recorded in the nation's capitol.

Mar 3 Pianist Yuval Fichman performs music by Beethoven, Debussy, and Mussorgsky.

Mar 10 The Kalichstein/Laredo/Robinson Trio performs piano trios by Beethoven, Brahms and Ellen Taaffe Zwilich.

Mar 17 Clarinetist Richard Stoltzman, violinist Lucy Stoltzman, and pianist Richard Goode perform music by Bartok, Brahms, and Stravinsky, as well as Stoltzman and Goode's arrangement of *Song Suite*, by Charles Ives.

Mar 24 Cellist Rafael Figueroa and pianist Wu Han perform music by Locatelli, Shostakovich, Gaspar Cassado, and Brahms.

Mar 31 Pianist Coleman Blumfield performs music by Mozart, Mendelssohn, Chopin, Liszt, and Saint-Saens.

3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF and KSBA Saturdays at 3:00 pm).

Local broadcast made possible by Jackson County Federal Savings and Loan.

Mar 3 Dizzy Gillespie world famous for his trumpet, is also right at home at the piano, and plays duets with Marian of "Manteca" and "Con Alma."

Mar 10 Sarah Vaughan sings "Tenderly," "East of the Sun," and "Poor Butterfly," with able accompaniment from Marian.

Mar 17 Makoto Ozone is a brilliant young Japanese pianist who joins Marian in duets of "Everything Happens to Me," and "You Stepped Out of a Dream."

Mar 24 Diane Schuur sings "Castles in the Sand," "I Can't Believe You're in Love with Me," and "Impossible."

Mar 31 Roy Eldridge is one of the great trumpet stylists of all time, and joins Marian in their original creation, "M and R Blues."

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

4:30 pm Fresh Air

Terry Gross provides interviews, reviews and news headlines until 5:00 pm

4:30 pm The Jefferson Daily

KSOR's weekday report on events in southern Oregon and northern California.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**
6:30 pm The Jefferson Daily
Repeat of 4:30 broadcast on KSOR.

6:30 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

6:32 pm Siskiyou Music Hall

Mar 3 JACQUELINE FOURTYN: *Per Archi*

Mar 10 WEBER: Clarinet Concerto No. 2

Mar 17 BAX: String Quartet No. 1 in G

Mar 24 BACH: Cantata No. 4

***Mar 31** HAYDN: Piano Sonata in E-flat,
Hob. 52

8:00 pm Music of the Baroque In Concert

This series features performances by the distinguished Music of the Baroque ensemble conducted by Thomas Wikman.

National broadcast funded by Arthur Anderson and Co.

Mar 3 Thomas Wikman conducts a brass and choral concert, featuring music by Gabrieli, Schutz, Monteverdi, Palestrina, Susato, and others.

Mar 10 Thomas Wikman leads a program of music by Bach, including the Cantatas, BWV 123, 166, and 13, and the Prelude in b minor.

Mar 17 Thomas Wikman conducts Handel's oratorio *Acis and Galatea*.

Mar 24 Thomas Wikman conducts an all-Mozart program, including the Symphony No. 36 in C, K. 425 ("Linz"), the *Exultate jubilate*, K. 165, and the *Mass in C, K. 317* ("Coronation").

Mar 31 Thomas Wikman conducts Handel's Overture to the Occasional Oratorio; "Spring" from *The Four Seasons* by Vivaldi; the Suites from *Dardanus* and *Castor et Pollux* by Rameau, and the Orchestral Suite No. 4 in D, BWV 1069 by Bach.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

10:00 pm Siskiyou Music Hall continues
with classical music until 2:00 am

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.
Local funding by the Gateways Program of Douglas Community Hospital in Roseburg.

10:02 pm Afropop

From National Public Radio, this weekly series will introduce you to the exciting, infectious music of contemporary Africa. Host Georges Collinet, from Cameroon, is a veteran broadcaster whose programs are heard regularly by more than 80 million listeners throughout Africa.

11:00 pm World Beat

Host Chris Wood presents reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, *nueva cancion* and all kinds of other great pop music from around the world. An upbeat end to your week.

2:00 am Sign-Off

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Saturday

* by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

7:37 am Star Date

Local funding by *Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille.*

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

Weekend Edition continues until 10:00 am

8:00 am Ante Meridian

Jazz and classic music for your Saturday morning, along with features and an occasional surprise. Includes:

9:00 am Calendar of the Arts

9:30 am Duck's Breath Homemade Radio

Saturday morning madness from the crazy Duck's Breath Gang.

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

Mar 4 Mystery Man Quiz contest to identify the only artist on this week's records. Sorry, no hints.

Mar 11 Parallels Big bands, singers and Dixieland groups perform different versions of "Soon," "Avalon" and "Muskrat Ramble."

Mar 18 They All Play Gershwin Gershwin's music played by Don Byas, Lionel Hampton, Bud Freeman and others.

Mar 25 Battle of the Bands Band against band, with emphasis on Bob Eberly vocals.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

10:00 am Car Talk The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.

Local funding from *Ed's Associated Tire, Medford.*

11:00 am Vintage Jazz

2:00 pm Vintage Jazz at the Graveyard
A series of live performances by traditional jazz greats.

3:00 pm Marian McPartland's Piano Jazz
A repeat of Friday's broadcast.

10:30 pm The Metropolitan Opera

Local funding by *Sun Studs, Roseburg.*

Mar 4 La Boheme by Puccini. Nello Santi conducts and the cast includes Fiamma Izzo d'Amico, Carol Neblett, Plácido Domingo and Italo Tajo.

Mar 11 Salome by Richard Strauss. Marek Janowski conducts, and the cast includes Eva Marton, Helga Dernesch, and Bernd Weikl.

Mar 18 Werther by Massenet. Jean Fournet conducts, and the cast includes Dawn Upshaw, Martine Dupuy, Neil Shicoff, Bernd Weikl, and Renato Capecchi.

Mar 25 Eugene Onegin by Tchaikovsky. Andrew Litton conducts, and the cast includes Mirella Freni, Sandra Walker, Jerry Hadley, Jorma Hynninen and Hans Sotin.

2:00 pm San Francisco Symphony

Herbert Blomstedt is Music Director and Conductor.

Mar 4 Herbert Blomstedt conducts the Overture No. 3 in D, BWV 1068 by Bach; the Symphony, *Mathis der Maler* by Hindemith; and the Double Concerto in a minor, Op. 102 by Brahms, with soloists Lynn Harrell, cello, and Pinchas Zukerman, violin.

Mar 11 Herbert Blomstedt conducts the *Toccata Festiva* by Barber; the Violin Concerto in d minor by Sibelius, with soloist Ida Haendel; and the Symphony No. 5, Op. 50 by Nielsen.



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Mar 18 Herbert Blomstedt conducts the *Symphony of Psalms* by Stravinsky, and the *Symphony No. 7* in e minor by Bruckner.

Mar 25 Muhai Tang conducts *Isle of the Dead* Op. 29 by Rachmaninov; the *Flute Concerto No. 1* in G, K. 313 by Mozart, with soloist Jean-Pierre Rampal; and the *Suite from The Miraculous Mandarin* by Bartok.

4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises. Produced by WFMT, Chicago.

Mar 4 A round-table discussion of the 1968 Democratic Convention with 60s activists Abbie Hoffman, Bobby Seale, and David Dellinger.

Mar 11 Studs' guest is Eric Rosser, an itinerant pianist who performs everything from Bach to blues aboard his van.

Mar 18 Studs talks with Elizabeth Stone about her oral history, *Black Sheep and Kissing Cousins*; *How Our Family Stories Shape Us*.

Mar 25 Studs talks to performance artist J.S.G. Boggs, whose work involves using his drawings of various currencies in actual financial transactions.

5:00 pm All Things Considered

6:00 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop in Ashland; and Burch and Burnett of Coquille

6:02 pm Mountain Stage

Larry Groce hosts this weekly live concert broadcast from West Virginia, featuring all kinds of music, comedy, and other surprises.

Mar 4 Guests to be announced.

Mar 11 This week, Tim and Molly O'Brien, singer/songwriter Pierce Pettis, and Gamble Rogers.

Mar 18 Larry Groce welcomes the South American folk band Los Folkloristas and blues singer Paul Geramia.

Mar 25 Legendary folk performers Rosalie Sorrells and Brian Bowers are featured, along with the Celtic band Rare Air.

8:00 pm A Prairie Home Companion

The news from Lake Wobegon continues. *Funding for local broadcast provided in part by The Medford Mail Tribune and Mid-Oregon Printing of Roseburg.*

10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off



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Descending the Ladder

I've never told you this but
the day you found the beehive
pulsing the rotted siding of the house
we had come to repair and you were at
the second story window high on a wobbling
extension ladder that slapped the house
side as you pressed the throbbing drill
to the cracked and blistered wood
when the swarm found you, I
(a boy, pleased to enter this manly
working world) saw you awful and beautiful
like Saint Joseph haloed by the angry bees.
You would not drop your tools.
Again and again the bees struck
your neck, hands, face
and you could only do a slow climb
down, feeling blindly with your feet
for the ladder rungs. One hand
gripped the ladder, one the precious
borrowed tool — no hand free
to swat the bees away.
From the ground I watched
my father climb, haloed, slowly down
and danced about in panic beneath that
rattling stair, trying now to steady it,
calling out to guide each foot step
to a rung. So you came to earth
deliberate like a saint. The bees hummed
like seraphim but were your cross that day.
Then I could only walk you to the shade,
pluck the stingers from your face and neck,
bring cool, wet rags.

I've never told you this before but
I saw the heart of Adam in your heart,
saw the face of primal man as you held
your wife (my mother) from the bloodied
threat that was me, your grown son
bleeding from your own fists, the closed
hands I'd never felt before that evening
after the rosary when I would not forfeit
my car keys and stay home.

Your fists were a swarm about my head
and I took them with that same patience
you showed me on the ladder years before,
I took them as a baptism — not punishment —
an initiation to what it was to be a man.

(That freedom only meant that one could live with reckless pain.)
And as you struck I saw bee stings in your eyes,
and the wild fear you would not allow upon the ladder
returned to you that night. And we descended
headlong through our common blood.

I've never told you this but
(now, more than 20 years since your descent,
and myself a man) I hang upon that ladder,
too, stung much harder than your loving fists
could teach. Eyes stung shut, clumsy, booted
feet reach for the next rung. I clutch at the
glass and fragile thing that is our faith
or our humanity.

I never told you this but
my blind feet follow your brave step.

By the Winding River

after Tu Fu

Everyday on the way home
from my office I pawn another
piece of my spring wardrobe.
Yesterday my handsome vest,
today my fine felt hat. Everyday
I come home from the city
a little drunk. Item by item
I am drinking up my clothes!
Everywhere I go, I cannot
pay the tab.

by the winding river I pour
my worries on indifferent water.
Who cares if I never reach
the highest offices of the land?

Tentative lovers, the yellow butterflies,
tremble on the lips of flowers.
Dragonflies, like miniature helicopters,
touch the water again and again.

For so long anger has been my
way of life. Here I enjoy
the hour, my conversations with Light
and the passing Wind. Keep me
gentle forever! But who can rescue
such a moment from the night?

A Dream of Portland

for Chris Howell

Rain from the west.
Hands of rain lifting from
a green breast of ocean
to lay down their silver burden
of angels on the heads of fir
trees and houses, on the quick
chests of rivers, and on your
teeming head, my friend.
Amid the rain are bridges.
Everywhere. More bridges than rivers,
more rivers than friends to tell
the exquisite riddle words inform
our flowering skulls.

Same dream and a drowned moon.
Moon behind vapor. Moon gazing
back from the fast hearts of streams.
You are walking your dog and smoking
while the first lines of poems curl
behind the dark houses of women
who call you into this dream
of rain and silver hands.

Tom Bremer was born in Ohio, grew up in California, and now lives in Portland where he makes his living as a high school English teacher. He is co-founder of the Portland Poetry Festival. These poems are from his book *A Bird That Changes Trees* (Leaping Mountain Press, 508 Edwards Street, Fort Collins, Colorado 80524).

We encourage local authors to submit original prose and poetry for publication in the *Guide*. Prose may be fiction, anecdotal or personal experience, up to 1800 words. Poetry should be limited to no more than six poems submitted at one time.

Typewritten manuscripts, accompanied by a biographical note and stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o *KSOR Guide* 1250 Siskiyou Blvd., Ashland, OR 97520. Please allow two to four weeks for reply.



A Shasta woman in a basket hat in this turn-of-the-century photograph twines a basket in her lap. At left is a conical hazel burden basket. At right, a baby rests in a traditional open-work carrier.

basketmaker was severely criticized by her neighbors. No two basket caps are alike. Each expresses in a unique way the creative vision of the maker, within the constraints of a distinct ethnic tradition.

Often the greatest artistic care went into creation of these basket caps, which the Native women of this region wore constantly. The basket hat had a functional origin. Indian women used large, conical burden baskets in the daily collection of firewood, plant foods, shellfish and small game, as well as to pack food and goods between lowland winter villages and summer shelters in the mountains. The burden basket rested on a woman's back, and its tump-line, or carrying strap, was passed over the forehead. The basket cap eased the weight of the tump-line. Over time, because of its association with hard work, the basket cap became a symbol of woman's importance as provider. Women of industry made themselves several caps: rather plain ones for everyday utility and especially fine caps for ceremonial occasions. In creating basket hats of great beauty, Native women quite literally twined together their roles as workers and artists.

Baskets are fragile and perishable artifacts. Despite careful care by museums and collectors, their designs are fading and the baskets themselves slowly turning to dust. Basketry expert John Gogol predicts that Klamath and Modoc baskets will outlast other baskets of this region because of the exceptional durability of the tule fibres from which they are made. But their days are also numbered, and eventually our descendants will know aboriginal North American baskets only from photographs and descriptions. We are fortunate to live in a time when we can still see fine examples of these baskets and gain some insight into the lives of Native women and their families through the study of the work of their hands.

Nan Hannon is the Curator of the Chappell-Swedenburg House Museum in Ashland and Project Director for the 1989 Symposium on the Prehistory of Southwest Oregon.

Sixty Native baskets from southern Oregon and northern California will be on display in the Southern Oregon Historical Society's upcoming exhibit: "Living with the Land: The Indians of Southwest Oregon." The exhibit opens October 19 on the Southern Oregon State College campus.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 10 and noon.

- 1 thru Jun 24 The Oregon Shakespeare at the Black Swan Theater: *"Hunting Cockroaches"* directed by Pat Patton. Tickets and free brochure: N. Main and Pioneer Streets, P.O. Box 158 (503) 482-4331 Ashland.
- 1 thru July 9 The Oregon Shakespeare Festival in the Angus Bowmer Theater: *"And A Nightingale Sang..."* directed by Warner Shook.
- thru Sept 10 The Oregon Shakespeare Festival in the Angus Bowmer Theater: *"All My Sons"* directed by Phil Killian
- thru Oct 29 The Oregon Shakespeare Festival in the Angus Bowmer Theater: *"Cyrano de Bergerac"* directed by James Edmonson. Tickets and free brochure: N. Main and Pioneer Streets, P.O. Box 158 (503) 482-4331 Ashland.
- 1 thru 31 Exhibit: "Art of the Orient: The Paul Zundel Collection" Schneider Museum of Art Southern Oregon State College (503) 482-6245 Ashland.
- 1 thru 31 Theater: "The New Play Festival" Studio X Ashland Performing Arts Center (503) 488-2722 Ashland.
- 1 thru 31 Exhibit: "Home Entertainment: 1852-1988" 1 - 5 pm, Tues thru Sat Chappell-Swedenburg House Museum (503) 488-1341 Ashland.
- 1 thru 5 Exhibit: William Downing, wood sculptor. The Coos Art Museum Gallery Northwest (503) 267-3901 Coos Bay
- 1 thru 31 Exhibit: John Zimmerman, acrylics. The Coos Bay Public Library Gallery Room (503) 269-1101 Coos Bay
- 1 thru 4 Exhibit: Jeanne Jo L'Heureux, Paint on Paper. The Grants Pass Museum of Art (503) 479-3290 Grants Pass.
- 1 thru 17 Exhibit: "Contemporary Cups" The Art Gallery Whipple Fine Arts Building 1-5 pm, Monday thru Friday Umpqua Community College (503) 440-4600 Roseburg.



Arlene Blum at Windmill Ashland Hills Inn March 7, 7:30 p.m.

Arlene Blum's book *Annapurna, A Woman's Place*, will be produced as an NBC-TV miniseries. On March 7, Blum, climber of more than fifteen high-altitude peaks, will lecture on "The Himalayan Traverse," an account of her 2,000-mile, nine-month trek across Bhutan, Nepal, and India in 1982. For more information call Tom Smith at 488-0333.

- 2 thru 4 Concerts: The Rogue Valley Symphony Orchestra Percussion Section Selections by Beethoven, Milhaud, and Sibelius. 8:00 pm in the SOSC Music Recital Hall Southern Oregon State College (503) 482-6353 Ashland.
- 2 Concert: Intimate PDQ Bach Hult Center for the Performing Arts (503) 687-5087 Eugene.
- 2 3, 10, 11 Theater: "The Diary of Anne Frank" 7:30 pm, Grants Pass High School Little Theater (503) 474-5710 Grants Pass.
- 2 thru 16 Exhibit: OIT Student/Faculty/Staff Art Show. 8 am to 5 pm weekdays in the College Union Art Gallery The Oregon Institute of Technology (503) 882-2698 Klamath Falls.
- 2 Concert: Chris Proctor, Contemporary Fingerstyle Guitarist 8 pm in the OIT Auditorium The Oregon Institute of Technology (503) 882-2698 Klamath Falls.

- 2 thru 25 Exhibit: "Siskiyou Artworks"
The Rogue Gallery, 40 South Bartlett
(503) 772-8118 Medford.
- 2 thru 5, and 9 thru 11 Theater: "Summer Stock," directed by Ed Chilla
The Little Theater on the Bay
(503) 756-4336 North Bend.
- 2 thru 4, and 9 thru 11 Theater: "Tartuffe"
Center Stage
Whipple Fine Arts Building
Umpqua Community College
(503) 440-4600 Roseburg.
- 3 Entertainment: The Etouffe Band
Cajun Rock and Delta Blues
Jazmin's Bistro and Sidewalk Cafe
(503) 488-0883 Ashland.
- 3 thru 31 Exhibit: "Imagemakers: A Collection of Photos"
11 am - 6 pm, Monday thru Friday
Umpqua Valley Arts Center
(503) 672-2532 Roseburg.
- 3 thru 5 Jazz Festival: "The Southcoast Dixieland Clambake" featuring: The Bathtub Gin Party Band, The Coos Bay Clambake Dixieland Band, Igor's Cowboy Jazz Band, Phoghorn, The Uptown Lowdown Jazz Band, and more.
(800) 824-8486 North Bend.
- 3 10, 17, 24 Music: "Meditations in Music"
The First Presbyterian Church
(503) 673-5559 Roseburg.
- 4 Concert: Opera selections performed by SWOCC singer. 8 pm
Harbor Hall, 325 East Second Street
(503) 347-4404 Bandon.
- 4 Dinner Theater: "Accommodations"
6:30 pm in the OIT Cascades Room
The Oregon Institute of Technology
(503) 882-2698 Klamath Falls.
- 4 thru 30 Exhibit: "Africa: Between Myth and Reality" Paintings and prints by Betty LaDuke.
Reception Sat., March 4, 3-5 pm
Hanson Howard Gallery
(503) 488-2562 Ashland.
- 5 Concert: SWOCC Choir, directed by Christian Rosman. 3 pm, Sunset Hall
Southwestern Oregon Community College
(503) 888-7331/7282 Coos Bay
- 5 Dinner Theater: "Educating Rita"
5:30 pm in the OIT Cascades Room
The Oregon Institute of Technology
(503) 882-2698 Klamath Falls.
- 5 Concert: Mladi Wind Quartet
8:00 pm Yreka Community Theater
(916) 842-2355 Yreka.
- 7 Slide-lecture presentation:
"Africa through the Eyes of Women Artists" by Betty LaDuke
7:30 pm Ashland Public Library
Ashland.
- 7 thru 30 Exhibit: "The Second Annual Northwest Women in Art Exhibit"
The Grants Pass Museum of Art
(503) 479-3290 Grants Pass.
- 7 thru 30 Exhibit: "Women's History Month Exhibit"
The Wiseman Gallery
Rogue Community College
(503) 479-5541 Grants Pass.
- 8 Book Review: "Books and Bagels"
12:00 pm
Umpqua Community College Library
(503) 440-4600 Roseburg.
- 9 Concert: Symphonic Band Concert
Southern Oregon State College
(503) 482-6101 Ashland.
- 10 Concert: SOSOC Winter Choral Concert
8:00 pm in the Music Recital Hall
Southern Oregon State College
(503) 482-6101 Ashland.
- 10 Reception: "Women's History Month Exhibit" 7-9 pm in the Wiseman Gallery
Rogue Community College
(503) 479-5541 Grants Pass.
- 10 11, 17, 18 Theater: "The Shadow Box"
8:00 pm, Yreka Community Theater
(916) 842-2355 Yreka.
- 11 Concert: Chamber Music Concert
The Shanghai Quartet
8:00 pm in the Music Recital Hall
Southern Oregon State College
(503) 482-6331 Ashland.
- 11 Dance Concert: Anacrusis Modern Tap
The Hult Center for the Performing Arts
(503) 687-5087 Eugene.
- 12 Recital: Uwe-Karsten Gross on Organ
8:00 pm in the Music Recital Hall
Southern Oregon State College
(503) 482-6101 Ashland.
- 12 Concert: Karine Georgian, cellist
Tchaikovsky, Brahms, and Haydn
The Silva Concert Hall
(503) 687-5087 Eugene.
- 12 Theater: "The Diary of Anne Frank"
2:00 pm Grants Pass High School
Little Theater
(503) 474-5710 Grants Pass.
- 13 Theater: "Famous People Platters"
8:00 pm, Yreka Community Theater
(916) 842-2355 Yreka.

CHECK OFF
FOR OREGON ARTS
A program of The Oregon Arts Commission

- 14 **Crafts: "Show and Share"**
10 am - 1 pm
The Rogue Valley Handweavers Guild
(503) 474-4619 Grants Pass.
- 14 **Recital: Roseburg High School Vocal Recital.** 7:30 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 Roseburg.
- 14 **Theater: The Dickens Players**
7:30 pm, College of the Siskiyou Theater
College of the Siskiyou
(916) 938-4462 Weed.
- 15 **Reception and Debut Exhibit: The 1989 Britt Fine Arts Poster Contest Entries**
The Medford Center
(503) 779-0847 Medford.
- 15 **Music: OMEA District Ten Orchestra Junior High Contest**
9 am - 3 pm in the Jacoby Auditorium
Umpqua Community College
(503) 440-4600 Roseburg.
- 16 **Concert: Eugene Symphony Orchestra**
Adrian Gnam, Music Director and
Conductor with John Kimura Parker,
Piano Soloist. 8 pm. Jacoby Auditorium
Umpqua Community College
(503) 672-0494 Roseburg.
- 17 **18, 24, 25, 26, 31 Theater: "Cat on a Hot Tin Roof"** by Tennessee Williams,
directed by Suzi Hallmark. 8:00 pm
curtain for all shows except the 3/26
matinee which begins at 2:00 pm
Harbor Hall, 325 East Second Street
(503) 347-4404 Bandon.
- 17 **thru April 28 Exhibit: "More Blue is Blue: Six Pacific Northwest Artists"**
Mon thru Fri 8 am - 4 pm;
Mon thru Thurs 7 - 10 pm
The Shasta College Gallery
(916) 214-3523 Redding.
- 17 **Concert: Eugene Symphony Orchestra with Jon Kimura Parker, piano soloist**
8:00 pm in the Jacoby Auditorium
Umpqua Community College
(503) 672-0494 Roseburg.
- 18 **Concert: Chamber Music Concert Karine Georgian**
8:00 pm in the Music Recital Hall
Southern Oregon State College
(503) 482-6331 Ashland.
- 18 **thru April 30 Exhibit: Tom Hardy, Portland Sculptor; with Workshop, Workshop March 18.**
The Art Gallery
Whipple Fine Arts Building
Umpqua Community College
(503) 440-4600 Roseburg.
- 22 **Book Review: Book and Breakfast**
6:30 am in the Douglas County Justice
Hall Cafeteria. Douglas County
(503) 440-4308 Roseburg.
- 28 **thru April 4 Exhibit: "Glass, Canvas, and Fiber Show".** Plum Tree Glass by Jim
Nowak and Chris Hawthorn
Paintings by Michael Petchekovich
Fiber Arts by Donna Roselius
10 am - 5 pm daily
The Roaring Sea Gallery, Highway 101
(503) 332-7575 Port Orford.
- 28 **thru April 4 Exhibit: "Local Color"**
The 2nd Annual Display of Fine Arts
and Crafts by Area Artists
10 am - 5 pm daily
The Rick Cook Wood Gallery
705 Oregon Street
(503) 332-0045 Port Orford.
- 28 **thru April 4 Crafts: Basket Making Demonstrations Using Driftwood** by
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- 30 **thru April 2 Theater: "The Music Man"**
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- 30 **Music Festival: OMEA 6th Grade District Music Festival**
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Umpqua Community College
(503) 440-4600 Roseburg.
- 31 **thru October 27 Oregon Shakespeare Festival at the Black Swan Theater**
"Not About Heroes" directed by Kathryn
Long. Tickets and free brochure: N. Main
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(503) 482-4331 Ashland.
- 31 **thru April 1 Exhibit: The Josephine County Artists Association's Spring Art Show**
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Guide Arts Events Deadlines

May Issue: March 10

June Issue: April 14

Calendar of the Arts Broadcast

Items should be mailed well in
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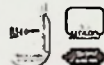


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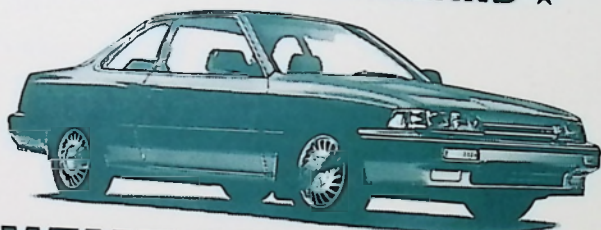


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